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POTTERY AND PORCELAIN

POTTERY AND PORCELAIN

A Guide to Collectors

BY

FREDERICK LITCHFIELD
AUTHOR OF
"ILLUSTRATED HISTORY OF FURNITURE," ETC.

Containing 150 Illustrations of Specimens of Various Factories
7 Coloured Plates, and Marks and Monograms
of all the Important Makers

LONDON AND NEW YORK
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PREFACE

THE aim and intention of this work upon Pottery and Porcelain is to furnish those who are interested in the subject with a *practical* guide. It comprises, therefore, a short historical sketch of the progress of Ceramic Art, a concise account of the different schools of Pottery, a list of the principal factories with their marks, and such general information, hints and cautions, as may be of service to the amateur.

A small handbook, bearing a similar title, was published by the author about twenty years ago; it was received with considerable favour, and ran through several editions and reprints. The present work embodies all the information there contained, but the list of Ceramic factories, with their distinguishing marks and monograms, has been rendered more complete, and the rest of the book has been revised and considerably augmented.

The chapter entitled "Hints and Cautions to Collectors" has been carefully rewritten, the author having been encouraged by much flattering testimony to believe that such hints are of real practical service. With a view to assist the amateur further in this direction, a short chapter

has been added, containing a list of some misleading and counterfeit marks which are likely to deceive the inexperienced collector.

The illustrations have been carefully selected and prepared with a view of representing specimens which are characteristic of the different *fabriques.*

The majority of these are from photographs of examples in public and private collections, others are from blocks and water-colour drawings kindly lent by the Committee of the Council on Education, to whom the author wishes to record his thanks.

In order to carry out the general scheme of the work within the limits of a single volume it has been necessary to deal very briefly with some branches of the subject which deserve a more careful study, and to omit a mass of detail to which the more serious reader may wish to refer. For the benefit of the deeper student, therefore, such books as are considered to be the best for consultation where fuller information is required upon any special subject, have been mentioned in the text.

The author desires to record his thanks to correspondents too numerous to mention, for the loan of photographs, letters, pamphlets, and other information, and to acknowledge the co-operation of his friend Mr. William Paley Baildon, F.S.A., whose assistance in preparing these pages for the press has been most valuable.

Special thanks are due to Mr. William Reeves, the present proprietor of the copyright of Chaffers' "*Marks and Monograms on Pottery and Porcelain,*" for the use of many of the blocks illustrating the notices of Ceramic factories in Chapter VII. This standard work on Ceramics (the later editions of which have been revised by the author) contains a vast store of information which does not fall within the scope

of the present volume, and this "Guide to Collectors" may perhaps serve as an introduction to the contents of Chaffers more comprehensive work.

With a knowledge of many imperfections and shortcomings, the reader's kindly favour is invited with some confidence by author and publisher, for an honest endeavour to supply the amateur with information that it is hoped may assist him in the fascinating pursuit of collecting the most desirable examples of the Potter's Art.

FREDERICK LITCHFIELD.

THE SINCLAIR GALLERIES,
SHAFTESBURY AVENUE,
LONDON, W.
January 1900.

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POTTERY AND PORCELAIN

CHAPTER I

Ancient Pottery

HE potter's art may be said to have originated almost with the creation of man. The first time the earth was moist, the earliest inhabitant (were he the first man of the Book of Genesis, or a more mythical pre-Adamite) must have noticed the impressions made by his own weight in the wet, plastic earth ; and, in accordance with our homely proverb, necessity doubtless produced the invention of some water-holding earthen vessel, crude and rough, sun-dried and porous. Without much archæological investigation, it is simply obvious that this crude form of pottery would become improved by degeees, the earth would be better selected for its purpose, artificial heat would be employed, and, that the vessels might be really water-tight, some kind of glaze would be applied to the rough porous composition. Patterns of forms have never been wanting since the first gourd or the first fruit of any kind enriched the earth, and improvements in manufacture for utility and ornament must have come about in the natural order of progress. The word *ancient* suggests thoughts of the pyramids and Egypt ; and from the famous old countries at the eastern end of the Mediterranean, we have gathered our earliest specimens of pottery, as we have gathered our earliest specimens of almost every other branch of art or industry—from Egypt, Phœnicia, Assyria, Cyprus, and Asia Minor.

Although the invention of glass is attributed to the Phœnicians, a considerable use was made of some opaque glasses in Egypt as

early as the fourth dynasty. With a chemical knowledge rendering possible the production of glass, there would be no difficulty in adapting a vitreous glaze to their ceramic productions, though doubtless a series of experiments would be required to alter the paste to admit of some incorporation of the glaze, and prevent its scaling. It is well known that the knowledge of metallic oxides was patent to Eastern nations centuries before its importation into Europe, and Dr. Drury Fortnum mentions the early use of copper for the production of the beautiful turquoise blue, by the Assyrians and Babylonians. This art was specially adapted to the decorative bricks of terra-cotta, which were also enriched by geometrical designs, and in some cases by such subjects as representations of the chase. The most *recent* date of these has been computed at B.C. 522, when Babylon was destroyed by Darius. In some of the old tombs of Mesopotamia have been found curious shoe-shaped coffins of terra-cotta covered with a vitreous saline glaze, and inside them some glass beads showing a moderately accurate knowledge of vitrifaction and the use of silex (a property of sand which forms the flinty element of glass). These coffins, and the glass beads they contain, are mentioned by M. Jacquemart, Drs. Birch and Drury Fortnum.

In the earliest attempts at decoration, a white surface was an important matter, and to obtain this a light pipeclay was milled with water, and, when the piece was sufficiently fired to be fixed, this thin clayish coating, known as "slip," was applied; the design then being scratched through, showing the ornament on the coarse buff-ground, and the whole afterwards re-fired. This process was the earliest form of decoration, and many specimens are to be found in our museums.

It is a singular fact that, notwithstanding the centuries that have passed since the time of the old Egyptian potter, if we compare the potter's wheel of the present day with the representations preserved to us in the old tombs of Thebes, there is but little difference—a revolving disk of wood turned by the foot, and enabling the potter to "throw" a round plate, saucer, or vase.

The introduction of stanniferous or tin enamel was a much later invention, though it has been asserted that in the early manipulation of metallic oxides, this was used as a pigment in colouring, but not as an enamel, the invention of which will be noted much later. In a rapid sketch like the present, it is unnecessary to dwell long on each epoch of Ceramic Art. The reader will find in our museums specimens carefully arranged and

labelled, and if he takes an intelligent interest in the subject, he will soon find his taste almost unconsciously developing, and these splendid national institutions with their educational libraries will be more to him what they were intended by a wise Government to be—"the picture-book of the art student." If he have the time and inclination to deepen a cursory information, works such as those of Brongniart, Marryat, Jacquemart, Chaffers, Drury Fortnum, and Llewellyn Jewitt will not be consulted in vain.

Greek Pottery.—Passing on, then, from the earliest known specimens, we should follow Ceramic Art guided by history, and find how the contact between Phœnician merchants and the ancient Greeks, brought about an importation from Egypt of such art as existed, but which the many peculiar characteristics of the Greek people turned aside, altered, and improved into a quite distinct school. Art in Egypt has been well said to be "the expression of religious sentiment and representation of revered symbols." In its earlier stages it had belonged to that school of art which has been termed sensualistic, that is, the manifestation of an art having for its ideal the reproduction of nature, and not the embodiment of thought. This latter stage was prevented by the peculiar tenets of Egyptian religion, and the utter subjection of art to canon law.

Now, with the Greeks, we find this great difference; instead of being held down and fettered by religion, in the hands of a poetical imaginative people, their art may be said to some extent to have governed their religion. A well-told, though perhaps very old, story of the origin of the Corinthian capital, given by Jacquemart, is so *apropos* as to excuse its quotation. "Callimachus wandering in the country, dreaming of numerous conceptions, was struck with the appearance of a child's grave, on which the mother had placed a basket of fruit, but had laid a tile on the orifice of the basket, to prevent the birds devouring the collation prepared for the beloved Manes. An acanthus had sprung up there, and its flexible stalks, arrested in their ascent by the rough tile, had bent spirally. Nothing more was necessary; the tile became the abacus of the capital, the leaves of the acanthus enveloped its base with a notched crown, and the most elegant among the orders of Greek architecture was found."

The ordinarily accepted derivation of *ceramic* from its Greek root, was for the Greeks too prosaic, and another source has been suggested by according to the potter's art a divine or heroic origin —Ceramus, son of Bacchus and Ariadne, being credited with its

invention.[1] This is merely quoted here to show the amount of sentiment that did so much for the growth of the ideal in Greek art, and not to admit even a groundwork of truth for the fable. Like art in every other country, it was imported in a certain form, and gradually improved, and was certainly not any sudden invention of a single genius. The paste used in the vases, especially those made for domestic use, and called amphoræ, was of a very coarse, common description, and they are only entitled to rank as works of art from their purity of form.

These amphoræ were used for the storage of wine and grain; those for the former being made with pointed bases, so that they could only stand by being inserted some inches in the earth, and were in this manner placed in the cellars; some of these vessels were six feet high. The second, and higher class of pottery of ancient Greece, was that composed of vases suitable for prizes at the Olympian Games, for wedding and other presents.

The paste was of better quality, and considerable pains are manifest in its finish and decoration. There were only three colours used—brick-red, black, and the natural colour of the paste—buff. The black colour was laid on as a glaze, and with a very fine lustrous effect—it is said to have been composed from oxide of iron; and when both inside and outside of a vessel were so coated, the paste had every appearance of being black throughout. Sir Charles Robinson seems to have been much struck by the beauty of these vases. He says: "The forms or contours of the pieces display such admirable combination of beauty and fitness, that it is difficult to resist the conclusion that they were the result of an inherent art instinct in the producer, guided and controlled by abstract geometrical laws of the profoundest nature; and yet it is difficult to believe that any such abstruse scientific knowledge could have guided the artisans who produced them" (*Catalogue of the Shandon Collection*).

The only explanation that offers itself is, that these people had an inherent art instinct, and despising servile copies of natural objects, sought beauty in the combination and modification of patterns so lavishly supplied by nature. The custom of preserving such vases in the tombs has been the means of handing down to us a considerable number, and so much light has been thrown upon their dates by archæologists, that they can now be with moderate certainty assigned to different epochs, from 700 B.C. to 150 B.C., thus the most modern being some two thousand years

[1] Ceramic, from κεραμικός, of or for pottery, from κέραμος, potters' earth or clay.

old. Minute descriptions of specimens are rendered quite unnecessary by the many to be seen simply for the trouble of a visit to the British Museum, where the vases of this kind are classified into different periods of the fictile art, with dates, and a catalogue may be obtained of the attendant.

To the Greek ceramics belong also those amphoræ made in the islands of the Archipelago, and there are some cases of these specimens in the South Kensington Museum, the collection having been considerably augmented by Dr. Schlieman's excavations. Their chief peculiarity is the coarse, buff-coloured paste, with some signs of decoration by scratching lines through the surface, and the glaze being so incorporated with the body as to leave only a slight surface polish. Probably this tended to harden and make the vessel more durable.

The shattered condition of many Greek vases is accounted for by the custom of placing them on the funeral pyre before removal to the tomb, and in some cases the ornament is almost charred away.

The best period of Ceramic Art in Greece was a little after the time of Pericles, when civilisation was at its zenith. The drawing was infinitely more refined, gods and heroes being no longer represented as angular beings with exaggerated muscles, but, as nearly as possible, by the perfection of human forms.

In the decline of Greek art which followed, artists appear to have indulged in fancy, without being guided by those governing principles necessary for its proper restraint, and from the latter end of the fourth century a great falling off in the artistic quality of their productions appears to have taken place.

Roman Pottery.—Roman simplicity in the earlier ages gave little encouragement to decorative art, and it was only after the Second Punic War, when the Romans were thrown into so much contact with the Greeks, that more attention was paid to the arts introduced from Greece. Prisoners taken in battle who were artists, were set at liberty and much honoured ; and as with their works the mythology of their country also became naturalised, there is a great similarity in the specimens preserved to us of both countries.

The dates of Etruscan pottery can only be approximately estimated. The black moulded ware is said to have been made between the eighth and the third centuries B.C., while the vases with imitations of Greek paintings are ascribed to a long period, extending from the sixth to the second century B.C. There is an excellent

collection of these vases in the British Museum, also in the Louvre, the Vatican, and the museums of Naples, Florence, and Bologna.

Italo-Greek (Etruscan) Vase in the Museum of Practical Geology.

The term "Etruscan" used to be applied to the art products during this transition state, especially to the black and red ware, the manufacture of which the Romans learned from the Greeks, but this term has been abandoned for the more correct one of Græco-Roman or Italo-Greek. The only *fabrique* that, according to Jacquemart, is strictly entitled to be termed Etruscan is that founded 655 B.C. by Demaratus, father of Tarquin the Elder, a celebrated Greek potter, who fled to Tarquinii, then a flourishing town of Etruria, and who was followed by many of the principal potters from the fatherland.

Samian Pottery.—There are in our Museum of Practical Geology in Jermyn Street, and also in many other museums, numerous specimens of a red lustrous ware, chiefly fragments of bowls and dishes for domestic use, sometimes plain, but frequently ornamented with designs in low relief.

This is called Samian ware, probably because it is supposed to have been first made at the Greek island of Samos; but it is, by general concensus of expert opinion, the domestic ware made for table use by the Roman potter wherever he happened to find clays suited to his purpose. Specimens are attributed to Germany, France, or Gaul as that country was called, Italy, and Spain. A great many vessels of this ware have also been discovered during excavations in different parts of England where there were settlements during the occupation of the Romans. Mr. Chaffers affirms that no remains of kilns have been discovered in England, and therefore he is of opinion that such ware was brought from Italy, and the reader is referred to his pages for much information about this particular kind of pottery. It is apparently made always of the same material, a sealing-wax red clay with a brilliant

glaze, although from being buried in the earth this has in many cases decomposed. As it would have been impossible to obtain in the different parts of the Roman Empire always the same clay, it has been suggested that a peculiar red paste was universally mixed with the clay to colour it.

Ancient British Pottery.—Besides the Samian Pottery, which was probably imported into Britain, there were established during the Roman occupation several native potteries. The best known of these, Upchurch, on the banks of the Medway, and Castor, in Northamptonshire, are fully dealt with by Chaffers, with descriptions of some of the specimens which have been found. The Upchurch ware was generally black, on account of its being baked in the smoke of vegetable substances, while the Castor pottery is of a yellow body, ornamented by rough designs of human figures, fishes, foliage, and scrolls, scratched into the surface by skewer-like instruments of varying sharpness and thickness.

Specimens of Ancient British Pottery.

Many of the vases or urns made at these ancient British potteries were thick, clumsy, and very imperfectly fired. They were probably baked by being placed on the funeral pyre while the body of the person to be buried was being consumed. They were evidently not sun-dried, or their long period of burial in the earth would have softened them into their original clay. Drinking cups

were of more delicate composition. A considerable improvement in the process of manufacture evidently took place subsequent to the Roman invasion; the lathe was used, and ornament, introduced by means of the "slip" process, became more common. In the earlier periods the vessels, chiefly cinerary urns, had been formed entirely by hand, and considerable skill was required to build up the thin walls of the larger vases or urns; in a number of examples these are so neatly rounded as to give them the appearance at first sight of having been turned by a wheel. This, however, was not the case with the pottery, of what are termed the three great prehistoric periods.

Specimens of Ancient British Pottery.

In this brief sketch, the transition of Ceramic Art is apparent —from Egypt as its cradle, to Greece as its nursery, and to Rome for its after-growth and struggle, where, lost for a time amidst the chaos of revolution, it appears again hereafter, but as it were from a fresh source, some notice of which will be found in the following chapter.

Taking Egypt again as a starting-point, we find that the Jews, after their long sojourn in the land of their advanced taskmasters, carried away some of the arts of civilisation which they had learned; and though with a nomadic people fragile vessels would be but in little request save for use, still the knowledge of manufacture of articles of clay, and some methods of their decoration, would have been acquired. The strict Mosaic Law, however, forbidding the making of any graven image, was the *raison d'être* of a new school of decoration—Religion here, as in all ages, leaving its stamp deeply impressed upon Art.

Though the Jews were not artistic potters, they may be said for this reason to have founded the school of floral and geo-

metrical decoration to the exclusion of any animal representation; and as their successors, the Arabs, were subject under Islamism to a similar law, upon the Hebrew foundation was raised the edifice of Arabian art. The conquests of the Moors spread over the north of Africa, Spain, and Sicily, and there are abundant traces of brilliant tile decoration, to which they were so partial, ornamenting their famous mosques, and penetrating wherever the ramifications of trade carried the art products made for other than their own use. Whether the Arabs taught the Persians, whose country they invaded 651–652, the art of decorating pottery, or whether, as Major Murdoch Smith suggests, they were themselves the pupils of the vanquished, must of course remain doubtful. In the consideration of this question the specimens of Persian and Hispano-Moresco pottery, forming part of the valuable collection bequeathed in 1878 by Mr. Henderson to the British Museum, should be carefully studied and compared, the arrangement of the collection in the room set apart for its reception being very favourable for an instructive inspection.

For Major Smith's theory there is much to be said, and he points out that whereas the followers of Mohammed were rude Bedouins, the Persians at that time had acquired considerable culture. On the other hand, there are but few if any specimens, the dates of which are anterior to the Arab conquest, and Major Smith only accounts for this by the statement that every artistic object of less durable materials than metal or stone, was destroyed by the conquerors.

Apart altogether from the rise of art in Egypt, and its divergence in two streams, the one to Greece, and the other through the exodus of the Israelites into Arabia, there is a ceramic art of great antiquity in China, remarkable for the high state of progress which it appears to have attained with none but native help. Its secrets were kept so well, that until a comparatively recent date, scarcely anything was known to the outside world of its history.

The object of this chapter being, however, to show the connecting art links between the different countries mentioned, a notice of Chinese ancient pottery may be more properly classed with the alphabetical notices of different manufactories.

CHAPTER II

Mediaeval and Renaissance

HETHER the manufacture of an enamelled earthenware with a stanniferous glaze was a native art of Italy, or whether it was imported from Spain and the Balearic Isles, has been a matter of contention between writers on the subject. Twenty years ago the author adopted Marryat's view that it was imported, and the name which was given to the ware, "Majolica," seemed to lend colour to the theory of its being derived from the island of Majorca. In the year 1115 the Pisans are said to have besieged and captured Majorca, and to have taken with them the captive king and a rich booty, which included some of the pottery made in the island by the old Moorish potters. Dr. Drury Fortnum, perhaps the best authority upon the subject of Majolica and similar wares, has carefully examined the fragments of the discs which were said to have been placed by the victorious Pisans in their churches, and has arrived at the conclusion that these are of native Italian work, and show no signs of Moorish origin.

Then we have Passeri's statement that pottery works existed in the neighbourhood of Pesaro from a very early period, that during the dark ages the art was neglected, and revived in the early part of the fourteenth century.

It would seem, therefore, that while the name of the ware probably came from Majorca, the manufacture of ornamental earthenware was indigenous to Italy.

If, however, we cannot accord to the Moorish potters the credit of introducing their art into Italy, we cannot deny to them the merit of those beautiful productions of what we now term Hispano-Moresco pottery. Little was known of this kind of

pottery as a distinct class until Baron J. C. Davillier wrote his "*Histoire des Faiences Hispano-Moresques à Reflets Metalliques*," Paris, 1861. Its manufacture dates from the eighth century, the date of the Mosque of Cordova, but of this early period there are scarcely any examples extant, save in Museums and Mosques. The ornamental wall-tiles of the Mosque of Cordova are good specimens of Hispano-Moresco work. Of the later productions of the descendants of the first Moorish potters, we have many excellent representations, made from the twelfth to the seventeenth century. These are mostly deep round, buff-coloured dishes, decorated with pale or dark copper-coloured lustre, sometimes with interlacing ornaments, sometimes with blue colour introduced, others with a coat of arms, but more generally with a text from the Koran.

One of the finest examples of this class is a two-handled vase in the Pottery Gallery of the South Kensington Museum (No. 8968). It is labelled as the production of Malaga, and was purchased by our Government from the Soulages Collection. We give an illustration of this beautiful vase, but the specimen itself should be carefully studied, as no illustration can do justice to its merits.

The process that produced the effect known as lustred, *madreperla, reflet métallique*, and other synonymous terms, is thus described by Dr. Fortnum:—

"Certain metallic salts were reduced in the reverberatory furnace, leaving a thin film upon the surface, which gives a beautiful and rich effect."

The early Moorish potters have not only left the impression of their Art upon Spanish Ceramics, with the result in the shape of Hispano-Moresco ware, which we have just been discussing; but excavations in the island of Sicily have brought to light fragments of plain and lustred pottery of an earlier date.

Dr. Drury Fortnum ascribes the origin of this pottery to the time of the Saracenic occupation of Sicily of some fifty years, from 832–78, and he has suggested a special title, that of *Sicilo-Arabian*, for the ware made in Sicily which he traces to this Arabic influence.

The paste is of a dull white colour, somewhat overfired, the glaze thick and found in "tears" or "blobs" about the base, and the decoration consists of inscriptions in Arabic which are more picturesque than readable. A specimen of

this kind of pottery in the South Kensington Museum is here illustrated :—

Sicilo-Arabian Vase, painted with Arabic inscription, thirteenth to fourteenth century (South Kensington Museum).

The last refuge of the Moors in Spain from the power of their Christian conquerors was Granada, and here was founded the Alhambra, the well-known fortress-palace (about 1250); we thus have an approximate date for the famous Alhambra vases. These fine specimens of Moorish pottery are said to have contained gold and treasure. Only one now remains ; and from careful drawings and tracings taken by Baron Davillier, M. Deck of Paris was enabled some years ago to make a reproduction in faience. The original vase, of which there is an illustration on opposite page, is four feet three inches high and seven feet in circumference ; its body is very graceful, terminating in a pointed base, while its

beautifully-proportioned neck is ornamented by two handles that are flat, and not unlike outspread wings.

The Alhambra Vase, from a drawing made in the Alhambra Palace, Granada.

The principal Moorish potteries were at Malaga, Granada, Valencia, and Seville. At both the latter places the Spaniards have continued the manufacture of their celebrated tiles.

The earlier decoration of Italian majolica was by means of a "slip" composed of fine white clay, and the painting was upon this surface, which was then glazed by a transparent preparation composed of oxide of lead and glass, the finished productions being known by the term "Mezza-Majolica."

Another kind of decorative earthenware was made in the north of Italy, by coating the body of the article with a "slip" or argillaceous covering, and then engraving or incising the design in this "slip" before glazing. This ware has been termed *sgraffiati*, *sgraffiato*, or incised ware. The colourings are green,

brown, and yellow; specimens are scarce, and one of a Tazza on a tripod foot, which is in the *Musée du Louvre*, is here illustrated:—

Tazza of Sgraffiato or Incised Ware, North Italian, 15th century (Louvre Museum).

The introduction of oxide of tin enabled the potter to produce an opaque glaze or enamel, thus obviating the necessity of the "slip," and serving as a much better vehicle for colours.

The invention of this latter preparation is generally accorded to Luca della Robbia, a name synonymous with Italian plastic art, and though it is asserted by M. Jacquemart and Dr. Fortnum that the knowledge of stanniferous or tin-enamel was anterior to Luca della Robbia, there can be no reasonable doubt that he altered and improved the process.

This talented artist was born about 1400, and worked under a clever goldsmith of Florence, one Leonardo. Finding his genius for design cramped by the process of working in metal, he applied himself to sculpture, and became a pupil of Lorenzo Ghiberti, to whom are attributed the gates of the Baptistery at Florence. Luca was fortunate enough to secure the favour and patronage of Pietro di Medici, who gave him some commissions for sculpture in the Church of Santa Maria dei Fiori at Florence. Although Della Robbia was a very young man at this time (Paul Lacroix gives his age at seventeen), he appears to have had so many orders

pressed upon him for execution, that he abandoned marble, as he had metal, for the more easily manipulated clay. Jacquemart suggests that, as a sculptor, he would have made his models in wax or clay, before executing his designs in marble; and therefore, as rapidity of production became desirable with his increasing fame, the idea would naturally occur to him to render the clay atmosphere-proof by some enamel, which would improve its effect, and make it an excellent substitute for marble. He also

SPECIMEN OF DELLA ROBBIA WARE.

One of a set of twelve round plaques, 28 inches in diameter, in the South Kensington Museum, painted in various shades of blue, with a white moulded border or frame.

appears about this time to have taken into partnership his two pupils, who have been termed his "brothers," Ottaviano and Agostino; but one does not hear much of them, save as working under his direction. Several fine specimens of his workmanship still adorn the principal churches of Florence; there are also some good pieces in the Louvre, and our own South Kensington Museum is very rich in Della Robbia ware.

Most of his subjects are in high relief, and adapted for church

enrichment. The enamel is fine in quality, beautifully white, opaque, and highly lustrous; and the modelling of his cherubs, especially the faces, which have been left quite unglazed and their original sharpness untouched, are really masterpieces of plastic art. From some good specimens extant, we know that he also painted on the flat surface. A set of round plates or *tondini* (Nos. 7632-7643), now at the South Kensington Museum, are remarkably fine. They represent the twelve months of the year, and the figure in each is a husbandman at work according to the month represented; they are painted in different shades of blue on a white ground.

Gubbio Plaque, St. Sebastian (in relief), dated 1501 (South Kensington Museum).

Luca was succeeded by two generations of artists, their style varying but in detail, and so forming what may be termed a Della Robbia school of art, 1420–1530. Of his descendants, his nephew Andrea is the most famous, and many of his productions are so excellent as to be easily confounded with those of his uncle. At his death in 1528, Andrea was succeeded by his four sons, three of whom followed the family calling. Although of inferior merit, doubtless many pieces sold as the work of the great Luca, in reality were the product of his grandsons' workshops. One of these, Girolamo, went to France, where Jacquemart tells us that he superintended the decoration of the Château de Madrid in the Bois de Boulogne. Meanwhile the home works had been directed by Giovanni Della Robbia, but the "art" had degenerated into

"manufacture," and a general decadence took place. Moreover, the secret of the white enamel had become widely known, and in consequence many imitations were made.

While Florence had become famous for Della Robbia ware, other Italian states and cities had made rapid strides in the manufacture of enamelled earthenware—Pesaro, Faenza, Gubbio, Urbino, Pisa, Bologna, Ravenna, Forli, Castel Durante, Caffagiolo, Naples, Turin, and others; and with a view to become acquainted with the characteristics of these different *fabriques*, the reader should study MM. Delange and Borneau's beautifully illustrated volume, "*Faiences Italiennes du Moyen Age et de la Renaissance*," which also contains a sketch-map showing the geographical position of some twenty-three of these Italian factories. (See separate notice of Majolica, Chapter VII.)

The most noted of the list of ateliers of the Italian Renaissance is that of Gubbio, not on account of its average productions being more excellent than the others, but that here a certain artist, Giorgio Andreoli, worked, with whose name the celebrated Gubbio plates are now associated. He was a native of Pavia, and on

One of M. Giorgio's signatures.

becoming established at Gubbio, which was in the Duchy of Urbino, he acquired the right of citizenship, and subsequently was ennobled by his patron the Duke Guidobaldo, and, from the

number of specimens extant, he must have worked diligently. The first known dated specimen attributed to him is the plaque modelled in relief of St. Sebastian, which is in the South Kensington Museum, and of which we give an illustration on page 16. It is dated 1501.

There is a plate in the British Museum, signed and dated 1517, and in the same show-case are several other very fine specimens. He was known as, and generally signed himself, Maestro Giorgio, his signatures showing various curious contractions and combinations of rough sketchy monograms.

The pigments used by M. Giorgio were particularly brilliant, and his lustred ware is remarkably iridescent.

From the end of the fifteenth to the middle of the sixteenth century, and especially while Guidobaldo was Duke of Urbino, 1538–74, ceramic art in Italy may be said to have been at its best. Artists of celebrity not only prepared designs, but painted many of the pieces, though the fallacy that Raffaelle actually decorated the majolica known as Raffaelle ware has been exploded by the incompatibility of dates. During this period, too, subjects from the Scriptures and mythology were introduced as decoration for vases and plates. Many of the finest specimens were made for presentation to neighbouring potentates, serving as a great encouragement to the Art, by stimulating the recipients of these much-valued gifts to become proprietors of majolica manufactories themselves, and to take a personal interest in their progress.

The first real porcelain made in Europe, as early as 1580, is claimed to have been made at Florence, under the patronage of Francesco di Medici, Grand Duke of Tuscany. It was of soft paste, is extremely rare, and is known as "Medici china." (See notice under FLORENCE.)

Towards the end of the sixteenth century, however, Eastern porcelain was introduced into Italy. Partly on account of this, and partly owing to increased competition, the production of majolica seems to have languished; the factory at Castel Durante being the last to remain in a flourishing condition. At the death of its patron, however, the Duke Francesco Maria II. (1631), it followed the wake of the Pesaro, Urbino, and many other important manufactories of Italian enamelled earthenware.

We have observed that the art of making enamelled earthenware, called generally, though not very accurately, majolica, spread from Italy to France. Doubtless the manufacture of

pottery of some artistic pretension may be traced to native *fabriques* before any foreign introduction, but certainly a great improvement may be clearly attributed to the importation of Italian potters and artists just before and during the reign of Francis I. The taking of Naples by Charles VIII., though only temporary, prepared a road which Francis I. followed, and the taste of the French was thoroughly awakened by contact with the Italians and an acquaintance with their cities, so rich in works of art. The marriage, too, in 1533, of the Dauphin, afterwards Henri II., with Catherine di Medici, daughter of the Duke of Urbino, would account for the introduction of Italian artists into France.

The French, however, appear very speedily to have naturalised Italian art, and adapted the different improvements they thus learned to their existing potteries of Beauvais, Saintes, and others. The traces of a foreign element soon vanished, and can now chiefly be detected by experts, in pieces with French inscriptions that show signs of unfamiliarity with the language. In the archives of Rouen is a document quoted by Jacquemart, dated 22nd September 1557, which mentions the manufacture of artistic tiles, of somewhat elaborate design, for the King, by a potter of that time. The introduction of the tin-enamel gave a great impetus to ceramic art, which also found liberal patronage amongst the nobility of France.

About this time, too, Bernard Palissy, after so many trials and failures, had achieved the success dearly bought and so richly merited, and those curious dishes, plates, and vases which have rendered him justly famous were produced. This remarkable man was born, about 1510, at La Chapelle Biron, a small village between the Lot and Dordogne in Perigord. Of poor parentage, he seems to have had a natural thirst for knowledge, to which want of means proved but a slender barrier, and he found time to visit the chief provinces of France and Flanders. He married in 1539, and settled in Saintes as a glass painter and land measurer, and some years later, happening to observe a beautiful cup of enamelled pottery, he seems to have been seized with a remarkable enthusiasm to become a potter, and to have had no other end in life but to discover the secret of a fine enamel. Beyond a knowledge of glass manufacture he possessed no other technical information, and, therefore, set about his task under considerable disadvantages. Experiment after experiment only resulted in disappointment, and the whole of his savings and the principal part

of his scanty earnings were also devoted to the object he had so enthusiastically set his mind to attain. The complaints of his wife and distress of his home could not deter him from the keen pursuit of what appeared to all his friends and neighbours a hopeless task, and at length, after discharging his last workman for want of money to pay wages, and parting with every marketable chattel he possessed, he actually burned the floor boards of his house in a last attempt to make a successful firing. For sixteen long years victory was denied to this zealous potter, but, tardy as it was, it came at last, and Palissy had the delight of removing from his kiln a comparatively perfect specimen of the enamelled earthenware with which his name has been identified. The subjects he elected to illustrate are well known: reptiles of every variety, in high relief and of wonderful fidelity to nature, were the strong points of his decoration, though figures and flowers were occasionally introduced. His fame soon spread, and obtained for him the patronage of Henri II. of France, who gave him liberal commissions and protection. In religion, as in art, Palissy was earnest and conscientious; having embraced Protestant principles, he was proscribed by the edict of the Parliament of Bordeaux in 1562, and, notwithstanding the personal influence of the Duc de Montpensier, was arrested and his workshop destroyed. The King claimed him as a special servant in order to save his life, and subsequently he only escaped the massacre of St. Bartholomew by court protection. At the age of eighty, however, he was again arrested and confined in the Bastille, and, after again and again refusing to sacrifice his religious principles, though, it is said, he was once personally urged to do so by the King (Henri III.), lingered on in prison until 1589, when he died, a martyr, like so many others of his time, to the Protestant faith. That he was naturalist as well as potter, his excellent representations of reptiles and insects can leave no doubt, and it is worthy of remark, that these natural objects are, without exception, *national*. His celebrated Marguerite daisy ornament was in all probability adopted out of compliment to his Protestant protectress, Marguerite of Navarre.

Palissy had many imitators and pupils, and the manufacture of the Palissy ware was continued until the time of Henri IV. A plate, with a family group of this monarch and his children, exists now, and has been repeatedly copied.[1]

[1] MM. Delange et Borneau's illustrated volume, *L'Œuvres de Bernard Palissy*, should be consulted.

PALISSY WARE DISH.

With reptiles in high relief. Collection of Mr. S. G. Rosenblum.

After Palissy, in speaking of French ceramics of the Renaissance period, the celebrated, and now extremely rare, Saint Porchaire ware claims attention; this, unlike Palissy ware or the enamelled pottery of Italy, is an *encrusted* faience. Its origin is attributed to a woman of great taste, Hélène de Hengest, widow of Artur Gouffier, formerly governor of Francis I., and Grand-Master of France. This lady used to reside during the summer at the château of Oiron (a small locality in the dependency of Thouars), and was said to have established under her immediate patronage a pottery by Bernart and Charpentier. The ware was of fine paste, worked with the hand, and very thin, and upon the first nucleus the potter spread a still thinner layer of purer and whiter earth, in which he graved the principal ornaments, and then filled them in with a coloured clay, which he made level with the surface. It is, therefore, a decoration by incrustation rather than by painting. During Hélène's lifetime the pieces were principally vases commemorating the death, virtues, and idiosyncrasies of her friends, but after her demise, in 1537, the *fabrique* being continued by her son, the decoration became richer and more of an architectural type; and pieces of this class are now occasionally seen in good collections, though it is said that not more than sixty-five authenticated specimens are in existence. Salt-cellars, triangular or square, give us the Gothic window of the collegiate chapel of Oiron, supported by buttresses having the form of the symbolic termini supporting the chimney-pieces of the great gallery of the Château Gouffier (some few years afterwards sacked during the religious wars). Royal emblems, cyphers, and shields are also found.

This beautiful faience was, until a few years ago, known by the name of *Faience d'Oiron*, or Henri Deux ware; but, on the authority of M. Edouard Bonnaffé, a learned writer on French art, who took some pains to trace its origin to the village of Saint Porchaire, it has been acknowledged by collectors under its more correct title of Saint Porchaire.

Of all precious ceramic gems it is the most costly, and to judge by the more recent public sales where pieces have changed ownership its price seems to rise rather than fall. At the sale of the Fountaine (Narford Hall) collection, three specimens which were found in an old clothes-basket under a bedstead at Narford Hall, realised the enormous sum of £6236. At the Spitzer sale in Paris, 1893, a tazza which at the Hamilton Palace sale a few years previous had brought £1218, was purchased by Mr. George

Salting for £1500, and a candlestick in the Rothschild collection cost the enormous sum of £3675. Those of our readers who would learn more particulars of this highly prized and coveted kind of ware will find a table, which was compiled by Mr. Chaffers and revised and brought up to date by the author of the present work, in the later editions of Chaffers' "*Marks and Monograms*" (see separate notice under SAINT PORCHAIRE).

The success of this beautiful and delicate faience did not outlive the two first potters, the limited production, therefore, is a reason for its value, added to its own undoubted merit.

Saint Porchaire Salt-cellar (South Kensington Museum).

The famous potteries of the Renaissance period were, then, the "Henri II.," or Saint Porchaire, and the ware of Palissy; but at this time a considerable number of smaller ateliers were producing specimens of varying merit, under the immediate patronage of many art-loving seigneurs in Southern France.

Some of the more important of these makers will be found noticed in the alphabetical list of ceramic factories in a subsequent chapter—among others that of François Briot, a skilful goldsmith, and also a potter whose work, contemporary with that of Palissy, is sometimes confounded with it (see notice under BRIOT). As in some cases of these smaller French potteries there is no *fabrique*

mark, it is difficult to decide to which potter to assign them. Some, however, bear as part of their decoration a coat of arms or heraldic device of the owner of the property where they were made.

The Persian school of ceramics, embracing the pottery of Persia, Damascus, Anatolia, and Rhodes, belongs to the period which we are now considering. In the preceding chapter some allusion has been made to this school, influenced as it was by the

Elizabethan Stoneware Jug, silver-mounted (Hall Mark date 1600) (South Kensington Museum).

old Mosaic Law; and in the later productions of the thirteenth to the sixteenth and seventeenth centuries we find this influence still predominant, waning during the seventeenth century when figures of men and of animals began to appear in the scheme of decorations. Under separate notices in Chapter VII., on Persia and Rhodes, some fuller particulars of this kind of pottery will be found.

With the Middle Ages had come, too, the Crusades, bringing to Europe a better acquaintance with the Saracenic art, and the

production of tiles, now so enormous in England, may be said to have originated from this source.

Stoneware of a decorative kind was also made in Nuremberg and many other parts of Germany; the famous cannettes of Cologne being made about the sixteenth century, and imported thence to England, where their manufacture was attempted, and patents granted in 1626 (see notice under COLOGNE). Some thirty or forty years previous to this date, however, stoneware of a superior kind had been made at Staffordshire, one of the earliest potters being one William Simpson, and, later, the fictile art in England received an impetus by the immigration of some Dutch potters, the brothers Elers, who brought with them the secrets that were known at the time to some of the continental potters (see also ELERS).

Teapot of Elers' Ware (South Kensington Museum).

The well-known "greybeards" may be mentioned here. These jugs were first made in caricature of Cardinal Bellarmine, who, through opposition to the Reformed religion, was unpopular in the Low Countries.

Tradition ascribes to the Cardinal a somewhat bulky person, with a long beard, hence these jugs were called "Bellarmines."

For those who are interested in tracing our slang terms back to their derivation, Mr. Jewitt quotes from an old play, showing that the vernacular "*mug*" was taken from these jugs.

German Stoneware (Sixteenth Century).
Four-handled Water-jug. Coffee-pot.

Under the notices of different potteries in Chapter VII., the reader will find some particulars of the work of both English and Continental potters during the sixteenth and seventeenth centuries. In Fulham, John Dwight established in 1671 a manufactory where, after many experiments, he succeeded in producing a material which he termed porcelain, but which has been happily called by Professor Church a "porcellaneous stoneware," and for which he took out a patent (see also notice under FULHAM).

Bellarmine, of Fulham Stoneware (Schreiber Collection, South Kensington Museum).

At Wrotham, in Kent, were produced, in the early years of the seventeenth century, those quaint, slip-decorated posset-pots, tygs, and dishes which are such picturesque ceramic reminiscences of this time.

In Staffordshire our potters were also making those buff-coloured dishes which we now recognise as

"Toft ware," and of which, under a separate notice, more details are given. The illustration below of a very quaint dish, signed by the potter, will give an idea of this peculiar ware.

Dish of Toft's Ware, decorated in slip (South Kensington Museum).

The name of Francis Place also deserves mention as a potter of this period (seventeenth century). He was apparently a gentleman of ample means and cultured taste, and established a *fabrique* in the Manor House, York. There is in the Geological Museum in Jermyn Street a quaint little mug, in appearance resembling agate, only 2½ inches high, which was presented to the Museum by the late Sir A. W. Franks. It was purchased at the famous sale of the contents of Strawberry Hill, and has a time-worn and faintly-inscribed label which is in all probability in the handwriting of Horace Walpole—" Mr. Francis Place's china."

Before passing on to the introduction of porcelain, mention must be made of the celebrated Delft, the manufacture of which flourished in the seventeenth century. The old Dutch town of

Delft, between the Hague and Rotterdam, belonging to a nation which, at that time, was the only European power that the Japanese allowed an entrance into their ports, availed itself of its large importation of Eastern porcelain to attempt copies thereof. These resulted in a product known as "Delft," which, though an earthenware in substance, has yet much of the feeling and character of Oriental porcelain, and, in the fine colour (the Oriental blue) and peculiar bluish-white of the ground of some of the best specimens, is very closely assimilated to its original models. Like the term majolica, "Delft" is often wrongly applied to all kinds of glazed earthenware.

Design of Ornament on Pottery by Palissy.

CHAPTER III

Porcelain

ITS INTRODUCTION INTO EUROPE AND GENERAL ADOPTION

E are accustomed to speak and to write of certain marked developments in art and industry as belonging to a century, a reign, or a dynasty, although the actual periods of the almanac or the life of a sovereign may not coincide with the changes to which we refer. It is convenient in a general way to consider steam and telegraphy as the product of the nineteenth century, to refer to a certain form of ornament as "Queen Anne" or "Georgian," and in a similar connection we must consider the eighteenth century as the century of porcelain, just as the sixteenth was that of majolica.

Ceramics have always been rightly divided into two distinct classes—pottery and porcelain. The term "porcelain," or, as it is often called, china, should include those articles produced by an artificial mixture of certain mineral elements, known by their Chinese names of *kaolin* and *petuntse*, or their English ones of china-clay and felspar. They both result from the natural disintegration of granite, and while the former is infusible under the greatest heat, the latter is not, but unites in a state of fusion with the china-clay, making a paste which is translucent, hard, capable of bearing extremes of heat and cold, and which breaks with a smooth vitreous fracture ; in this respect it differs from pottery, which will show rough edges where broken.

Porcelain also requires a much higher temperature, and more complicated processes, for its successful manufacture than does pottery.

The derivation of the word is said to be from the Portuguese

porcellana (a little pig), and is explained by the fact that these pioneers of Eastern trade used as a currency in their traffic little cowrie shells (*porcellana*), so called from their shape resembling that of a pig. When they brought home the first specimens of real porcelain from China, and the novel commodity required a name, its shell-like appearance at once suggested the title, and as porcelain or china it has ever since been known.

Specimens of Chinese porcelain had found their way to England as early as 1506, when a present of some "Oriental china bowls" was made to Sir Thomas Trenchard, then High Sheriff, by Philip of Austria, when his Majesty visited Weymouth, being driven there by stress of weather during his voyage from the Low Countries to Spain. Amongst the new year's gifts to Queen Elizabeth, 1587–88, was "a porringer of white porselyn and a cup of green porselyn," presented by Lord Burghleigh and Mr. Robert Cecil.

The secrets of manufacture were well kept by the Celestials, and inquisitive travellers were regaled with many a hoax, which, in default of better information, was sent to Europe and believed. Thus Lord Bacon, certainly one of the best-informed men of his time, in an argument at the bar during the impeachment of Haste, speaks of the "*mines*" of porcelain, "which porcelain is a kind of plaster buried in the earth, and by length of time congealed and glazed into that fine substance."

It was also stated that porcelain was made of eggshells and seashells, beaten small and buried in the earth for a hundred years; hence the old couplet—

> "True fame, like porc'lain earth, for years must lay
> Buried and mixed with elemental clay."

Another fable was that the mysterious porcelain cups were of such a nature as to detect poison by a sudden change of transparency.

It must of course be borne in mind, that before the Cape of Good Hope had been doubled by the Portuguese traders, every specimen brought home had been carried across the desert on the backs of camels, and that owing to the monopoly of Eastern trade, first by the Portuguese and subsequently by the Dutch, the English East India Company was shut out from importing Oriental porcelain for some time after its formation in 1650.

Père d'Entrecolles, the Superior-General of the French Jesuits in China, who established a mission in some of the provinces of the Celestial Empire, writing in 1717, mentions the number of

furnaces in a single province, that of Feouliang, as having increased from 300 to 3000; and the same writer, who appears to have been most anxious to impart to his countrymen the secret of porcelain manufacture, having learnt from his Chinese converts many particulars, sent home a list of specific instructions, accompanied by specimens, to Father Orry at Paris in 1712. The information thus acquired by the French potters laid the foundation of the famous manufactory at Sèvres.

We have seen, in a previous chapter, how the importation of true porcelain into Europe about the end of the seventeenth century caused the languishing of the majolica *fabriques*. Its finer and more compact body, its superiority for all vessels of use, and, moreover, the novelty and secret of its production, attracted the attention of art-loving sovereigns and noble patrons of the different ceramic ateliers, and the manufacture of artistic majolica was comparatively forsaken. It must also be remembered that, previous to its introduction into Europe as a manufacture, Oriental porcelain had commanded a very high price amongst collectors; the difficulty of importation, owing to the exclusive manners of the Chinese, accounting in a great measure for this.

There is some doubt as to who can claim the credit of having first made porcelain in Europe. Jacquemart tells us of the liberal offers made by Alfonso, Duke of Ferrara, Modena, and Reggio, to obtain the services of a Venetian potter who was reputed to possess the coveted secret, but who declined the Duke's overtures on account of the journey and his age. Another story, which is substantiated by the archives of Florence, is interesting as showing the importance attached to the secret of making porcelain. In 1567, owing to the accidental discharge of a cannon in the ducal arsenal, the master-founder, who was also chief potter, one Camillo, was mortally wounded, and there was considerable excitement lest he should die without first revealing the secret of making porcelain, of which he was believed to be possessed. Jacquemart quotes an extract from the note of the ambassador to the Grand Duke of Florence, announcing the event to his master: "Camillo da Urbino, maker of vases, and painter, chemist in some sort to your Excellency, who is the real Modena inventor of porcelain."

In the preceding chapter some reference has been made to the first soft paste porcelain made at Florence, and under the notice of that factory some additional particulars will be found. This

was termed Medici porcelain, and only some forty specimens are known to exist.

Venice also claims to have been the first, but there is no record of any successful production until later, though we know that attempts were made as early as 1520. In 1695 a soft porcelain of fine quality was made at St. Cloud (which see), and the invention was protected by special royal patents and concessions. These Jacquemart quotes *in extenso*, also some interesting extracts from the "Mercure de France" for the year 1700, recording the visits of royalty and aristocracy to the factory.

The first true *hard* porcelain was, however, made in Saxony in the year 1709, and under the keen personal interest of Augustus II., Elector of Saxony and King of Poland, this manufactory became in a few years famous for its beautiful productions. Every precaution was taken to insure the secrecy of the highly-prized recipe; and when Charles XII. of Sweden invaded Saxony in 1706, Böttger, at that time busily employed in making experiments that resulted so successfully some three years later, was sent with three workmen under a cavalry escort to Königstein, where, safe from molestation, he could continue his work, in a laboratory especially fitted up for him in the fortress. His fellow-prisoners formed a plan of escape, but Böttger was prudent enough to disclose the scheme, and by this act of fidelity became subjected to less rigorous confinement. In 1708 he succeeded in withdrawing from his furnace a *seggar* containing a teapot, which, in the presence of the King, was plunged into a vessel of cold water without sustaining any injury, and on this signal triumph he improved by subsequent trials, until the great manufactory at Meissen was opened under his directorate in 1709–10 (see notice of DRESDEN).

From the notices of the different factories in Chapter VII., it will be seen how, by means of runaway workmen, the secret of porcelain manufacture spread to other centres; first to Vienna, and afterwards to many other German towns wherever the facilities existed, more or less, for the establishment of the necessary works, and supply of the kaolin. In a great number of cases, however, the career of prosperity has been short, owing to many difficulties, of which the cost of management was not the least. Such factories were often the expensive toys of artistic potentates, and perished for lack of the necessary subsidies, when the patron died, or when from other circumstances funds were not available. Specimens of their manufacture have, in consequence,

become rare and valuable, not only for their scarcity, but because, as they were in many cases produced at great cost, without regard to making the factory self-supporting, they have intrinsically an artistic value superior to the vast bulk of the productions of more recent manufactories conducted on commercial principles.

In England our potters had not been idle in attempting to produce results like their continental rivals, a material that would compare favourably with the real porcelain of China. We have seen how John Dwight towards the end of the seventeenth century nearly succeeded, and also how the brothers Elers, settling in Bradwell and also near Burslem, produced a red ware, not unlike that made by Böttger of Meissen, and also closely assimilated to the earlier red Chinese ware.

As an illustration of the extreme caution observed by successful potters, it is said that the Elers only employed workmen of the lowest intelligence for certain processes, fearing that their secret would be known and betrayed. In Dr. Shaw's "*History of the Staffordshire Potteries*," a book which contains a vast amount of carefully collected information on the subject, we find the story of a master potter named Astbury feigning idiocy in order to obtain employment in Elers' works, and so obtain access to their secret recipes and methods. It was on account of competition and the annoyance of finding that rival potters shared their jealously guarded secrets, that the Elers relinquished their works in Staffordshire and, according to Dr. Shaw, removed to Lambeth or Chelsea about 1710.

The next great name which stands out in the history of ceramic progress in England is that of Josiah Wedgwood, who having been apprenticed to his father in 1744, after a short partnership first with Harrison and then with Thomas Whieldon, started on his own account in 1759. Three years afterwards he produced his celebrated cream ware, called "Queen's ware," and in 1768 he took Thomas Bentley into partnership for the ornamental part of his manufactures, which had by this time developed into a very extensive business.

In 1752 John Sadler, a master printer of Liverpool, discovered the cheaper and quicker method of decorating Wedgwood's cream-coloured ware by transfer printing (see LIVERPOOL), and he and his partner Guy Green, by means of this process, enormously increased the demand for such ware.

Richard Chaffers, a prominent Liverpool potter, hearing of Wedgwood's success, and fearing that he would be beaten out of

the market unless he could find the means to manufacture "true porcelain," travelled on horseback to Cornwall in 1755, with a thousand guineas in his holsters, to find and purchase the "soap rock" which was the necessary ingredient. When he found this material in Cornwall, and succeeded in producing a china similar to Oriental porcelain, his first presentation was to his great rival, Wedgwood. The story of Richard Chaffers—who died in 1765, soon after his adventurous and successful journey—is well told by Mr. Joseph Mayer, in whose collection are some of the trial pieces of Chaffers' porcelain. In these latter days of the nineteenth century, when articles of china are in such common daily use, it is difficult to realise the heartburnings and jealousies, the difficulties, disappointments, and suspense of our eighteenth century potters in producing a material which should equal or surpass the famous Chinese porcelain. In Chaffers' large edition there are given some extracts from letters written in the year 1756–63 respecting the results of Richard Chaffers' expedition, and they read now almost as do the reports from the managers of gold mines in Africa or Western Australia of the present day. Thus:—

1756, October 2.—"He will send about ten tons of clay, but was afraid of a disturbance between the lords of the land when he weighed it off; his charges out at this present was not up nor down of thirteen pound."

1759, December 8.—"Teppit had weighed of the clay nine tons and seventeen hundred of as nice a clay as ever was seen, and said there was a man down in October who said he would give any money for such a parcel."

1761, May 23.—"We have found a very good bunch of clay; if it holds we can rise two or three hundred a day, and when the level is in, I hope it will serve for many years."

1763, October 5.—"Sends off ten tons more in thirty-five casks. In 1764 the soap rock yields well, and is duly shipped *viâ* Hull to Liverpool."

There are many more, and also a note that in May 1755, the "mine" of soap rock was sold to the Worcester Porcelain Company for £500.

About this time, or some years previously, experiments had been made by William Cookworthy of Plymouth with Cornish kaolin and granite stone, and a patent, which had considerable influence upon our native porcelain manufacture, was taken out by him in 1758. The works at Plymouth were transferred to Bristol in 1762. (See notices on these factories.)

Then we have the commencement of the Chelsea Factory prior to 1745. We know that the Bow Factory was doing

an extensive business in 1760—and in 1751 we find Mr. William Duesbury establishing the Derby Works, and Dr. Wall of Worcester founding the celebrated factory in that city. China was made at Lowestoft in 1756, John Turner commenced his china works at Caughley, Shropshire, in 1772, and the Rockingham works were founded in 1757. Under the different notices in a subsequent chapter the reader will find particulars of all these factories ; the dates of their initiation are given here to emphasise the fact that in England, as on the Continent, our potters were making great strides in the development and perfection of their art. There are in books and newspapers of the time many references to the new invention of the day. Numerous quotations from the letters of persons interested in this novel industry might be given, in which the different clays and methods are discussed. Various patents were taken out by inventors of new processes, and there was, as we have seen, an active rivalry between manufacturers and art patrons, to make and improve "true porcelain." It is a sign of the times that the Bow manufactory was called "New Canton," while in the epitaph of Thomas Frye he is described as "The Inventor and First Manufacturer of Porcelain in England."

The names of inventors, founders, and manufacturers of porcelain, to which we have just referred, are those of some of the pioneers. Later we have Spode and his successor Copeland, the great house of Mintons, and the Davenports in England. In Wales, Mr. Dillwyn produced his beautiful Swansea and Nantgarw china, while in Ireland there was the short-lived Belleek factory.

During the eighteenth century, then, we find that in England and on the European continent the manufacture of porcelain passed through its early experimental stages, and developed into an important industry.

Knife-handle of Menecy porcelain.

CHAPTER IV

Modern

IN Art, as in manufactures, the great difference between ancient and modern times is the education of the million to a knowledge of its many wants ; thus, with the growth of wealth and civilisation, the circumstances of Art have materially changed, even if her laws are but little altered. She now aims, not as formerly, to produce luxuries for the few, but to supply the wants of the many, and the artist is no longer dependent upon a single patron, but upon society at large. That great commercial test, too, of making a speculation remunerative, is applied more and more to undertakings having for their object the production of artistic works, and in too many cases *art* degenerates into *manufacture*. Against this disadvantage, however, we must set off the vast increase in the support and encouragement accorded to artists, and therefore the far greater number of persons trained to art pursuits; also the scope for recouping the expense of costly originals by the enormous demand for *copies*, a demand which in former days did not exist.

With respect, however, to pottery and porcelain, one can scarcely contrast the *modern* period with the *ancient*, as most of the finest European ceramic specimens only date back to a relatively recent period—for majolica the fifteenth and sixteenth centuries, for porcelain the eighteenth. In considering the matter, we must compare the productions of our own time with those of that period when potteries were the playthings of sovereigns, and not commercial undertakings carried on for profit.

When we look around, even going no further than the shop-windows of one of our fashionable London streets, and notice in

many instances the inferior wares exhibited, *comparing* these with the old specimens of early Sèvres, Dresden, or Oriental, how apt are we to exclaim that there is a dreadful falling off in our latter-day ceramic art! But before passing a condemnatory verdict we must consider two things. First, to separate carefully *art* from *manufacture;* for though the bad copy offends the critical eye of the connoisseur, surely it is better that, if the people must have ornament cheaply provided, they should have something to educate them in the direction of the original, rather than something utterly foreign in its nature. Secondly, to recollect that "the survival of the fittest" is an axiom in Art as in science, and that as the *best* is preserved to us from former ages, so posterity will judge of our nineteenth century art, not by its worst specimens, but by its best, even should some of these pass *now* with their merit unacknowledged.

It will be seen by reference to the list of different factories (Chapter VII.), that, with a very moderate number of exceptions, the decline and fall followed the rise and progress in a comparatively short space of time, because the limited production was insufficient to support the heavy expenses attending the management. Some few factories have with varying vicissitudes continued from their foundation to the present time; the following are the chief: Dresden, founded 1709; Sèvres, 1745; Worcester, 1751; Berlin, 1751. The ranks of the fallen have been recruited by an army of potters who started some years afterwards: our English Wedgwood commencing business 1759, Spode 1784, and Minton 1793. A revival of the old Capo di Monte works has been made by the Marquis Ginori at his establishment near Florence; the Copenhagen factory, too, was resuscitated in 1772, and made a State concern in 1775. The small Bavarian factory at Nymphenberg is still carried on, and here and there fresh factories of porcelain have been established. The increase in the manufacture of pottery as distinct from porcelain is on a very much more extensive scale.

The first-named of the old factories, the Royal Saxony or Meissen manufactory, has held its own to the present time. Its chief fault is an ultra-conservatism in its management, too rigid an adherence to the old models and designs, and want of vigour in taking fresh ground.

To the modern German school is due the revival of over-decorated Vienna china. When the State or Royal factory ceased in 1864, its plant was sold, and some of the employés

started works of their own. At first the better traditions of the old factory were maintained, but the anxiety for profit, and the endeavour to meet a demand for cheapness, led these men and their successors to produce tawdry and meretricious copies of the vases and services of the better times. Therefore "modern Vienna" has become a byword for over-decorated, richly gilded, and generally badly painted china.

Unfortunately, too, we have to place to the account of modern German manufacturers some of the worst forgeries and imitations of old Worcester china, and of other much sought after porcelains. (See notes in Chapter VI. on "Counterfeit Marks.")

In some cases new factories have been started in the place of extinct ones, and although the present productions are of a meretricious character, generally resembling inferior modern Dresden, they use the same mark as that of their more worthy and painstaking predecessors. This is particularly the case with the Rudolstadt and some other factories in Thuringia. (See also notes on "Misleading Marks" in Chapter VI.)

The Berlin factory produces a great many presentation specimens, in which the representation of Imperial portraits is a prominent form of decoration. It also makes a large quantity of high-class porcelain for table services.

The Sèvres manufactory lives somewhat upon its past reputation ; and though the forms and ground colours are very good, the delicacy of the old *pâte tendre* is wanting, and the painting of the subjects shows a great falling off from the days of Madame de Pompadour.

Until recently one was able to purchase at the Sèvres manufactory specimens of recent productions, but some few years ago the Government came to the conclusion that as a State concern under a Republican form of government they should not enter into competition with private enterprise, and the sale of Sèvres porcelain was accordingly prohibited. Specimens are now presented to individuals in recognition of some public service.

To the modern French school of ceramic art belong those factories of M. Pillevuyt (which see), of M. Deck, of Limoges, now owned by Haviland & Co., and many others, including that factory of excellent ceramic statuary or "*biscuit*" of "Maison Gille," whose life-size figures of Love and Folly, and statuettes of the different models of Venus, may often be seen in some of the best of our London china houses. There are also in the neighbourhood of Fontainebleau several china makers, amongst

others the successors of Jacob Petit, who established a factory at Belleville in 1790. In the close vicinity of Paris, too, are many makers and decorators. The majority of these produce imitations of either the Sèvres or Dresden models, and the quality is good, bad, or indifferent, according to the class of business catered for.

The manufacture of faience of an ornamental kind is carried on in France upon an enormous scale. There are a great many small makers who produce imitations of the old Delft, and also of the early faiences of Rouen, Moustiers, Marseilles, and kindred wares. Several of these are alluded to in the notices of different factories in Chapter VII. In a notice, too, of the modern French china, one must not forget those many and various minor *fabriques*, where the soft paste of Tournay is decorated after the manner of the old Sèvres. The best of these in softness of glaze and brilliancy of colour approach the veritable *pâte tendre* which they imitate. Of the colours thus revived, that imitating the *pomme verte* and *gros bleu* are the best, and that of the beautiful *rose du Barri* the least successful. The enrichment of these pieces by jewelling is very clever, and is better in effect than that of our English manufacturers. These firms of porcelain decorators affect the double L of Sèvres as a mark, and place in lieu of a date-mark the initial of their own name (see also notice under "Counterfeit Marks," Chapter VI.).

Of the modern Italian school of ceramics, perhaps the chief is the large manufactory of the Marquis Ginori, whose artistic majolica is particularly good, the shapes graceful, and the decoration of a high class, and in some of the best pieces very finely finished. The lustred or iridescent majolica of the sixteenth century has been successfully reproduced, and in fact some of the pieces have been palmed off by unscrupulous dealers as original specimens. Of the porcelain, the sharpness of the bas relief is inferior to that of the old Capo di Monte, and the colouring is more crude, but the shapes are excellent, and the peculiar kind of twisted handles (*intrecciato*) very pretty (see CAPO DI MONTE).

The majolica manufacturers of Bologna, of Faenza, Imola, Le Nove, and Gubbio (which see), and some others, are making, with considerable success, reproductions of the Urbino of the Renaissance period, and at the Italian Exhibition held in London in 1888, when the author acted as one of the judges of this class of ceramics, there were in the faience exhibits some excellent reproductions of Le Nove pottery. At Valencia and Seville manufactories exist, not of a high order, but showing some skill in the

WORCESTER PORCELAIN.

Specimen of modern work, a vase in the Italian style, by the Royal Worcester Porcelain Company.

reproduction of "Alcazar" and "Alhambra" tiles, and decorative pottery. In Portugal the painting of pottery pictures, mostly for the embellishment of churches, is carried on ; and a notice of modern foreign ceramics would be incomplete without mention of the factories of Copenhagen, the products of which are familiar to every observer of shop-window display in the metropolis. In the reproduction of Thorwaldsen's models and bas reliefs in terra-cotta, the Danish potters are very clever, and the chief of these manufactories is under State management (see COPENHAGEN).

In modern ceramics England has made greater progress than any other country during the past forty or fifty years, since the impetus given to art industry by the great Exhibition of 1851.

The notices of factories in Chapter VII. will give the dates and some particulars of the progress of our great national works, Minton, Worcester, Copeland, and Doulton ; and an examination of the official catalogues of International Exhibitions since 1851, and of official trade returns published during the last twenty or thirty years, will emphasise in a marked degree the enormous increase in this country of the manufacture of pottery and porcelain.

The adoption by the Worcester and Minton factories, particularly by the former management, of the *pâte sur pâte* process of decoration has been, in the writer's opinion, one of the most successful improvements to be noticed. It gives to the specimen much of the beautiful appearance of a cameo, an effect which is increased by the polish given to the lower stratum, forming the groundwork of the subject, which is in slight relief. M. Solon introduced this excellent form of decoration at Mintons, and a good example may be seen in the pair of vases by this artist in the loan exhibition of the South Kensington Museum. We are enabled to give a good illustration of one of the Worcester Company's recent specimens.

Within the last twenty-five years Mintons have made an excellent reproduction of the *vieux pâte tendre* (see MINTON), due to the late Mr. C. M. Campbell's enterprise, and the turquoise blue which this paste is capable of taking is nearly equal to the colour it is meant to imitate.

The reproductions of the famous Sèvres *garnitures de cheminées* of the *Vaisseau à Mat* and Candelabra formed of elephant heads, which are illustrated, are good examples of their kind.

It not infrequently happens that some of Minton's work bears

the mark of the firms for whom the order was executed, such as Mortlock's, Goode's, or Daniell's, in addition to the "Globe" and the word "MINTONS."

Of Copeland's ceramic statuary or "Parian," of Wedgwood's jasper and queen's ware, and their recently revived manufacture of porcelain, we have spoken elsewhere.

MINTONS.

Copy of old Sèvres Vase "Duplessis," the pair being *en suite* with the *Vaisseau à Mat.* The groundwork is a reproduction of the celebrated "*pomme verte*" of the old Sèvres in its finest period.

Among English potters who in modern times have made great strides in the development of the artistic departments of their productions is the eminent firm of the Doultons of Lambeth. The moulded terra-cotta ornament which this firm has produced

has, from its suitability to our English climate and atmosphere, made its distinct mark in the architectural enrichment of our buildings. The effective fascia of Heath's hat establishment in

MINTONS.

Copy of the old Sèvres *Vaisseau à Mat*. One of the original pieces is in the collection of Her Majesty, and another was possessed by the late Baron Ferdinand de Rothschild, and there is a set in the Wallace collection. Copies have been made by Mintons, both for Messrs. Mortlock & Goode, the originals being lent for the purpose.

Oxford Street is, perhaps, one of the most striking instances of this kind of ornament. Their pottery in revival of the old German

stoneware, and their different kinds of faience, are duly noticed under LAMBETH in Chapter VII.

To the leading houses just named may be added the new Derby Porcelain Factory (see DERBY), recently established, and the Coalport China Company, and many other firms in industrious Staffordshire, including Maw & Son for majolica, Jones & Co. for a

HENRY DOULTON & CO., LAMBETH.

VASE, by Miss Hannah Barlow. The ground of the body of the vase is in the natural colour of the clay, the animals being scratched on the surface and colour rubbed in. This colouring is done under the artist's direction.

A JUG, by Mr. George Tinworth. The design drawn with a sharp instrument which forms a burr on either edge, and thus keeps the various colours more sharply defined. The "dotting" process done afterwards.

kind of *pâte sur pâte* decoration, the Watcombe Co. for terra-cotta, and numerous minor manufacturers, too numerous to mention.

There are two firms of much smaller proportions than the above, that in a review of modern English pottery deserve naming here, although more particulars are given elsewhere—Mr. de Morgan for his lustred pottery, and the brothers Martin for their excellent "Martin" ware. (See notices in Chapter VII.)

The Irish factory at Belleek, which did some excellent work and was well patronised by our Royal family, became extinct about twenty years ago.

In the enormous district of North Staffordshire, comprising some ten square miles of potteries, all sorts and kinds of ornamental and useful pottery and porcelain of more or less excellence are produced, but a great many do not come within the scheme and purpose of this book. Many of them reflect, in forms and decoration, the passing fashion or fancy of the day, and, generally speaking, aim at effect and cheapness rather than higher qualities. Of a great number of these Staffordshire firms the reader will find some notice in the large edition of Chaffers' "*Marks and Monograms.*"

Specimen of Belleek.
Ice Pail made for H.R.H. the Prince of Wales.

A most interesting collection of specimens of modern English porcelain is on view at the Museum of Practical Geology in Jermyn Street, and also at the South Kensington Museum. At the former place, on account of the collection being within so small a compass, the reader will find it most instructive to study the progress of English ceramics, illustrated by specimens of every class, from the earliest period down to some very recent productions.

One great feature, too, of our modern English school, recently developed, is that of plaque painting, the large and moderately level surface giving ample scope to the artist. Many of these are excellent specimens of ceramic art, which vie with the water-colour drawing for a space on the wall; there, framed as a

picture, or forming the centre-piece of some *étagére*, they take an important part in mural decoration.

In forming a collection of porcelain it would be worth the collector's trouble and attention to add a few specimens of such modern productions of the different factories as demonstrate the best points of modern work. This would be done most successfully by making a careful selection from *exhibition* pieces, which are made rather as *tours de force*, than as ordinary productions.

A passing allusion to the recent progress of ceramics in the United States may be made in this chapter, although in several cases the manufacture of both pottery or earthenware and of porcelain is no novelty in America. Mr. Chaffers quotes from a newspaper of so long ago as 1766, that a gold medal was presented in that year by the Society for the Encouragement of Arts, Manufactures, and Commerce, to a *Mr. Samual Bowen for his useful observations in China and industrious application of them in Georgia.*

We know, too, from Josiah Wedgwood's correspondence that he at one time feared that the native manufacture of similar ware to that which he was exporting to the States would injure his trade, and in the earlier history of our English factories of Bow, Chelsea, and Plymouth, suitable clays were imported from South Carolina, Georgia, and Florida. The prohibitive duties imposed by the United States Government upon foreign pottery, fostered an industry for which the materials were abundant, and as the services of some of our English potters were obtained, factories were established in several American States.

Richard Champion, the founder of the famous Bristol factory, emigrated in 1784, and died nine years afterwards in the new country.

The oldest American pottery, which is still a prosperous and extensive business, is that of Hews & Co., in North Cambridge, Massachusetts, and was established so long ago as 1765. Our English readers who are interested in this branch of the subject will find information of the early American potteries in a book recently published entitled "*China Collecting in America*," by Alice Morse Earle.

It is, however, with the modern productions that we are concerned in this chapter, and from specimens which have been submitted to the author, these would seem to be, generally speaking, imitations of some of the French decorative pottery, or of models imported from Staffordshire and Worcester. When the author was at the latter place a short time ago, he was

informed that several of the workmen had been induced by higher wages to leave the Worcester works and obtain employment at one of the American factories, where they reproduce the kind of ware most in demand by the American buyer. In the International Exhibition of Philadelphia in 1876, there were several exhibits of native ceramics, including terra-cotta and stoneware. In the World's Fair at Chicago in 1893, a mark was put on some modern Worcester porcelain which will in time to come puzzle the expert—the letter C underneath the usual trade mark. This denotes china made for the last great Exhibition at Chicago.

The modern work of China and Japan is chiefly the production of an enormous quantity of ornamental ware for the European market. The majority of this is made at a wonderfully small cost, and is effective and cheap, so cheap that one is astounded that skilled labour can be employed for so small a remuneration. In some cases, as for instance the pottery made in self-colour, such as *sang de bœuf*, turquoise, brown, and other colours, they approach the older specimens. Some of the "blue and white" will pass muster with the old pieces, but, as a general rule, the modern Chinese and Japanese pottery and porcelain are valuable only from a furnishing and decorating point of view.

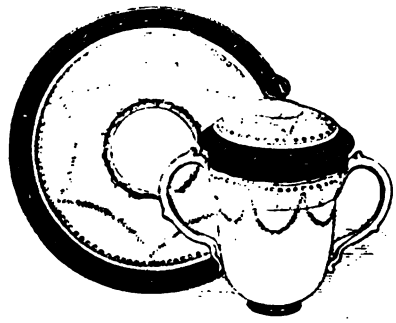
The craze for things Japanese, which set in some twenty years ago, has had no little influence upon the taste in our own English ceramics. Many of the designs executed at the Royal Worcester Works bear witness of this.

We are tempted to conclude this short review of modern ceramics with a quotation from one of Mr. Gladstone's speeches, made a few years ago, when opening one of our museums. It conveys, in the excellent language of which he was so eminent a master, a suggestion which bears admirably upon this branch of our subject, namely, that more individual interest must be taken in modern work if it is to compare at all favourably with the work of those extinct factories whose specimens we now prize so highly.

"I apprehend you will agree with me that, in all the visible and material objects that are produced to meet the wants and tastes of man, there are two things to look to: one is utility, and the other is beauty. Well, now, utility of course includes strength, accuracy of form, convenience, and so forth. I do not enter into detail. I only want to remind you that, besides the utility of these objects which are made to meet our common wants of every possible description, there is an important con-

sideration in their beauty, which also divides itself into various branches, on which I need not dwell in detail—beauty of form, beauty of colour, and beauty of proportion. . . . I am going to give an opinion which, from my sense of duty and from a long experience in public life—which has placed me very much in relation to the great industries of the country—has been originally suggested and long ago formed in my mind, namely, that an Englishman is a marvellous man in business production when he is put under pressure, but, if he is not put under pressure, he is apt to grow relaxed and careless, and is satisfied if he can produce things that will sell. He has not got as much as he ought to have of the love of excellence for its own sake. Now, there are those who will say it is a very visionary idea to promote a love of excellence for its own sake, but I hold it is not visionary at all; for, depend upon it, every excellence that is real, whether it relates to utility or beauty, has got its price, its value in the market. . . . When we come to touch upon what is material—painting, sculpture, and architecture,—in this country, there is no deficiency in the English people in their sense of beauty. What there is—what there has been—seems to be some deficiency in the quality or habit which connects the sense of beauty with the production of works of utility. Now, these two things are quite distinct. In the oldest times of human history, among the Greeks there was no separation whatever—no gap whatever—between the idea of beauty and the idea of utility. Whatever the Greek produced in ancient days, he made as useful as he could, and, at the same time, accordingly it lay with him to make it as beautiful as he could. . . . If we take porcelain, a similar improvement has taken place. Anybody who is familiar with tea, coffee, and dinner services of forty or fifty years ago, supposing he had been asleep during those fifty years, and that he awoke to-day and went to the best shops and repositories to observe the character of the manufactures that are offered for sale, he would think he had passed into another world, so entirely different are they, and so far superior to what was produced in the time of one generation, and especially two generations back. . . . We want to carry this work of improvement to such a condition that it shall not depend upon the spirit or enterprise of this or that master, of this or that workshop or factory,—we want to get it into the mind, and brain, and heart, and feeling of the working-

men. That is what we want. . . . There are difficulties in the way, and one very great difficulty I cannot deny; yet the difficulty arises from what is now absolutely inseparable from the system of modern production, namely, the division of labour, which confines a workman to some one, perhaps a comparatively trifling, portion of the manipulation of the thing he produces, and naturally diminishes his interest in it as a whole. I do not deny that that is a difficulty. We are told that it takes I don't know how many people to make a pin; and, probably, the man who has to shape the head of the pin does not care much about the goodness, neatness, and efficiency of the pin as a whole. I can understand that this is an obstacle and a difficulty, but, at the same time, it is a difficulty which can be overcome, and there is no reason why we should extinguish the feeling I now describe. Labour is not always so divided as it is in this. In many of the great industries there is plenty of room for this appreciation of beauty. A great many people—for instance, those who are engaged in moulding earthenware—are concerned directly in that which must be beautiful or the reverse. We must not expect too much; we must not look for miracles, but what we may reasonably look for is progress—progress in the adoption of principles recommended, not merely by theory, or by some apparently plausible grounds of reason, but by the surest investigation we can make, as well as by the surest testimony of long experience, which show that to unite all forms of beauty, all varied qualities of beauty, with different characteristics that make up utility in industrial productions, is the true way to the success of our national enterprise and commerce."



A Crown Derby cup, cover, and saucer (Geological Museum).

CHAPTER V

Hints and Cautions to Collectors

HE following hints and cautions to collectors of old china are offered with much diffidence and some hesitation, because the author is well aware that many who consult these pages are well able to judge for themselves in what form, and to what extent, they prefer to gratify their hobby, without any such assistance as he is able to offer.

On the other hand, he is encouraged by the many complimentary letters and verbal thanks which he has received from some of those who have acted upon the suggestions which, in a chapter under the same heading, appeared in the small handbook first published twenty years ago. This chapter has therefore been somewhat extended and amplified for the guidance of those only who require such assistance.

Forming a Collection.

To begin with, let us for a moment define what we mean by forming a collection of old china. It is not the purchase of a great number of expensive specimens—it does not necessarily mean the expenditure of a large sum of money. As a general rule, noteworthy collections have been those carefully, gradually, and patiently formed, by men of comparatively small means.

To *collect* in the sense that we mean, every specimen should be purchased systematically, and should be an example of some particular vicissitude or change in the procedure of the factory or *fabrique* of which the specimen is the product ; or one which can be identified as the work of an individual artist known to have been employed at such factory. What are sometimes aptly

called "link" specimens are precious in the eyes of the genuine collector, not for their beauty or for their intrinsic value, but because they assist him to complete his series of specimens, showing the progress from the first attempt, through phases of improvement, to the summit of success, and then perhaps one or two later pieces showing retrogression and decadence.

Let us give an example by taking as an illustration the collection of old Dresden china. In such a collection there should be (1) some specimens of the early red polished ware made by Böttger about 1709, then his partly gilded and more ornamented ware, and that glazed by chemically prepared flux, as an improvement upon the earlier pieces polished by the lathe. (2) Sparsely decorated pieces of white china, gilt by the goldsmith's process, and with flowers or figures copied from pieces of Oriental porcelain, and having the first mark of a caduceus or rod of Æsculapius. (3) Then some of the specimens very difficult but still possible to find, of similar decoration as to style, *i.e.* Oriental, but having ground colours, maroon, yellow, blue or mauve, and marked with the A.R., the monogram of the king-elector Augustus II. of Saxony. (4) Some portions of those early services with quaintly formed tea-pots and Chinese-shaped cups and saucers, having the marks K.P.F., K.P.M., and similar letters, all of which will be found in the marks under the notice of Dresden in a subsequent chapter. A reference to that notice will save further reiteration here. Specimens of old Saxony (Meissen) porcelain figures, groups, services, vases, and other varieties, should be collected so as to show a sequence of the different periods of the factory, from the early times which we have just alluded to, through those of Joachim Kändler, Höroldt, The King Period, Marcolini, and so on, and then to some modern representative specimens. This series should demonstrate the differences of treatment which successive directors of the factory have left as a record of their work.

The famous collection of old Dresden china formed by the Hon. W. F. B. Massey Mainwaring, and recently (May 1899) sold to Mr. King for the large sum of £50,000, contains specimens of the different periods alluded to; but it also contains a great many important and valuable examples of each period, whereas it would be possible to select from such a collection all the specimens necessary to form an excellent *representative* collection, for perhaps less than a tenth part of the sum at which Mr. Mainwaring's china was valued.

These remarks will apply to all other factories.

Public Collections in Museums.

The collections in our different museums are excellent references, and although it is aggravating to be obliged in many cases to be content with looking at them through glass cases, without handling them, still a great deal may be learnt from the systematic study of these public exhibits.

There should be some *method* in looking at specimens in a museum, and if the reader wishes to get the full benefit of such an object-lesson, let him go there with the fixed determination of studying *one particular kind of specimen at each visit,* and not be beguiled into a general walk through, and a cursory consideration of the whole.

If he be a student of the different kinds of majolica, there is the Salting loan collection in the South Kensington Museum, which we must begin to call by its new title of Victoria and Albert; there is also the national collection arranged in different cases of the same museum; there are others in the British Museum, and the late Drury Fortnum's recent bequest to the Ashmolean Museum, Oxford. If majolica is to be studied, and its different characteristics noted, one must not allow the many other charming and interesting objects to distract the attention.

There is one of our museums which merits much more attention from the china collector than it has received—we mean the museum of Practical Geology in Jermyn Street.

The collection here, which, from the limited space accorded to it, is certainly not seen to the best advantage, is of its kind most instructive and interesting, and for the English school the best within the writer's knowledge, not on account of valuable specimens, for these the South Kensington must be visited, but for fairly representative illustrations of each class and period of the fictile art in England. There are also in a little gallery at the top of the building several specimens of the old German factories, of ancient Mexican, Italo-Greek, Indian, and others; but it is for a study of the English school that this museum is particularly recommended. There are specimens of the clay in its rough natural state, of the felspar in its different stages, and then of the mixture ready for the potter and the kiln. Of Worcester, Derby, Chelsea, Wedgwood, Bristol, and Plymouth the amateur will find a fairly representative collection, with this advantage, that each factory's productions are classified, and therefore afford oppor-

tunity for study and comparison. A fine specimen of an Amphora is here too, and many other early examples. A number of pieces by Mintons, Doulton, Copeland, Maw & Co., and the Watcombe Terra Cotta Company, with others, are here, and many examples of that early period of fictile art in England, by the Elers Brothers, Enoch Wood, and others of our seventeenth-century potters.

The Coalport imitations of Chelsea and Sèvres in this museum should also be closely studied, with a view to the detection of those many little differences which render the imitation, to the practised eye, distinct from its original. The museum in Jermyn Street has been particularly alluded to because of its being so little known. It seems hardly necessary to name the different museums where our national ceramic collections are on view. Perhaps one may just mention the remarkably complete collection of English china and Battersea enamels bequeathed by the late Lady Charlotte Schreiber, now in the pottery gallery of the Victoria and Albert (South Kensington) Museum ; the excellent representative collection of continental porcelain given by the late Sir Wollaston Franks, now at the Bethnal Green Museum, but to be moved to the British Museum when space permits. Then we have in the Jones bequest (South Kensington Museum) charming specimens of the more valuable kinds of Sèvres and Chelsea, and when the Wallace bequest has been arranged for public view in Hertford House, there will be a treat for those who delight in the beautiful colours of the finest Sèvres porcelain, in which this collection is very rich. At Windsor Castle, too, may be seen the famous Sèvres dessert service made for Louis XVI., and purchased by George IV. There are also a great many other fine specimens of other factories in Her Majesty's possession.

For those who would pay more attention to Oriental porcelain there is the representative collection purchased by our Government and now in the Victoria and Albert (South Kensington) Museum, also that formed by Sir Wollaston Franks in the British Museum, besides the loan collection of Mr. George Salting (South Kensington Museum).

If the collector of English china should go so far as Worcester, he will be amply repaid by a careful study of those "link" specimens formed by Mr. R. W. Binns, F.S.A., in the museum attached to the Royal Worcester Porcelain Works; while at Cardiff he will find an excellent collection of representative pieces of Swansea and Nantgarw, formed by the valuable assistance of Mr. Drane.

Many of our well-known private collectors are only too pleased to afford the *bona fide* amateur the pleasure of seeing their collections, and it has been the writer's pleasure and privilege upon many occasions to give a letter of introduction from one collector to another with the result of mutual enjoyment and instruction.

Auctions.

The intending collector should ventilate the subject, by conversation with those of his acquaintance who have a similar taste for collecting; he should compare the specimens he sees with any information that these pages may have afforded him, and, where he can do so, ascertain the prices that have been given for them.

If he has the leisure, he should stroll into Christie's Rooms, in King Street, St. James's, to Robinson & Fisher's in the same street, to Fosters' in Pall Mall, or Philips Son & Neale's in Bond Street, and watch a sale there of some collection to be dispersed, after having carefully viewed the same the day before, and made some notes on the catalogue of guesses as to the prices, which in his opinion are likely to be realised by any pieces he may have examined. These figures will be corrected at the sale, and much information and some amusement will be gained. The rooms of these firms of auctioneers are recommended, because here the amateur is safe from the annoyance of touting commission-agents; and, moreover, the articles are clean and well arranged, the attendants civil, the catalogues tolerably accurate. The best of specimens find their way at some time or other under Christie's hammer, and the collector can examine them in their spacious rooms in a way which is not possible in a museum.

Purchases at auction sales are not recommended for several reasons: one buys under a certain amount of excitement and in haste, very often to repent at leisure; having been disappointed by not getting a specimen which would have been useful in the collection, one is led to bid for, and probably buy, others which are not prudent purchases. Better far to note who it is that buys the coveted lot, and if he be a dealer, make terms with him for a moderate profit, or ask him to procure, as occasion offers, another similar specimen.

The writer knows many collections, good, bad, and indifferent, and in those which he would select as being examples of well-formed satisfactory collections, very few specimens have been

purchased directly under the hammer, but have been bought deliberately and quietly from the dealer.

Another great advantage of purchasing from the dealer is that exchanges of unsatisfactory specimens can be arranged, whereas a sale bargain cannot as a rule be altered save with loss and trouble.

Guaranteed Invoices.

As judgment is thus almost unconsciously acquired, the collector should venture into the show-rooms of a respectable dealer, to whom he has been recommended by a reliable "old stager," and if he be an intelligent tradesman, as all the best dealers undoubtedly are, he will gain much information by conversation with him about the objects offered for sale. Cash payments are advised, with the securing of any advantage for ready money; and in each case, however trifling, the buyer should insist *on a proper description being written on the invoice.* This invoice forms a kind of guarantee, and is one that no honest tradesman will object to give; the law of warranty being that verbal descriptions can often be denied and set aside, while the written one, if founded on an error or a deception, entitles the aggrieved buyer to recovery of the price paid. This safeguard is a very simple one, and easily taken; and, moreover, if the collector cares to enter in a book kept for the purpose (an excellent plan) the description and cost of each specimen acquired, such an invoice will form a useful reference. Subsequently, as the collection grows, if he should make a catalogue of his specimens, this book will save him a great deal of trouble. The precaution of having a descriptive invoice is very often neglected, and on more than half the occasions where the writer has been consulted in cases of deception and consequent disappointment, the money could have been recovered without legal process by its simple and unvarying adoption.

Standard of Excellence.

In acquiring a collection it is necessary to have some standard of excellence, below which no specimen should be purchased, whatever the bargain, unless in very exceptional cases; as, for instance, a particularly rare mark. In such instances the quality or decoration of the specimen may not warrant its purchase, but its low price will allow of an ultimate "weeding" should a better specimen be secured. Except in such cases as these, it is one of the greatest mistakes that a young collector can make, to buy

second and third rate pieces because they are cheap. In the same way, but also subject to similar exceptions, imperfect and restored specimens should be avoided.

However small the collection, let it be good and perfect as far as it goes, and by the prudent expenditure of a sum that can be spared each year, not only will an increasing collection be the result, but a fairly profitable investment, in a pecuniary sense, will result from the purchase of good specimens of old porcelain.

A dealer's stock of old porcelain, say of £10,000 value, will consist of specimens good, bad, and indifferent, to meet the requirements of his varied customers—the buyer who is fond of show and effect, the one with a passion for bargains, and the careful collector. Now, if the latter were from time to time to pick out the best specimens, and keep them in his cabinets, adding again and again, with taste and judgment, until he had secured the same amount in value (money spent) as the dealer, say, for instance, the hypothetical £10,000, his collection would, if brought to the hammer, be one much more valuable, because comparatively perfect of its kind. Moreover, as the dealer would have parted with his best pieces as he bought them, while the collector would have held them, waiting until worthy companions offered themselves, it must be seen at a glance how the judicious amateur can afford the dealer's profit, and still have many advantages.

To buy successfully, then, in an æsthetic as in a commercial sense also, every specimen acquired should be examined as to its quality of paste, modelling, shape, colour, and special characteristics as a specimen of its particular factory. The points for judging decoration are the drawing of the figures if a subject, the natural effect of flowers or fruit, or the "distance" and softness of a landscape, and the "tone" and solidity of the gilding—in fact, the work should be examined and judged much as would be any other article that one is accustomed to buy upon its merits. Then, if the result of this examination be satisfactory, the question of price is the next important consideration, and this, of course, is a matter that must be left to be arranged between buyer and seller, only with the caution that the price should not tempt the acquisition of a specimen not desirable on its merits.

To write a list of rules and regulations to be observed in making selections, with a view to detect fraud, and secure only the genuine specimens, is simply impossible, and an attempt to do so would confuse and mislead. Individual taste is most

essential, and unless the amateur have this, he will hardly acquire judgment.

The interest, however, that we take in any favourite pursuit brings us in contact with kindred spirits, and it is by the conversation thus engendered on our hobbies, and the opportunity of seeing collections and making comparisons, that a judgment may be formed. By practice the amateur will soon be well acquainted with the different characteristics of each factory, he will be able to name this or that specimen without reference to the mark, just as an expert can recognise the touch and style of a certain master in a painting, without seeing the signature.

One word here as to judgment of *quality*. The fact is, that the knowledge of ceramics requisite for a collector is not nearly so technical as is generally supposed. That which is true of a fine picture, a bronze, or a cabinet, is also true of a china figure, a vase, or a cup and saucer. Spirited modelling, telling colour, and that indescribable something that may be termed in a word "character," should be the points that make the merit apparent.

Common Errors.

It seems almost unnecessary to point out some puerile and flagrant errors, but one is frequently reminded that such do not uncommonly exist. This is not a chapter of personal reminiscences, and the author has no desire to inflict such upon the patient reader, but the curious questions that are sometimes asked by discursive correspondents and thoughtless inquirers are amusing enough for recital.

Not long ago some executors of an old lady consulted the author upon the value of an "Elizabethan" vase, which was highly esteemed by the late owner and her friends. After a long journey into Gloucestershire this turned out to be a cream-coloured *Leeds ware basket dish* of very slight value, and, as the notice of the Leeds factory will mention, only about a hundred years old. So convinced, however, were members of the family of the authenticity of this *Tudor* relic that, at the sale by auction which occurred of the old lady's effects, this basket-shaped dish, worth a few shillings, realised fifty guineas, and received the honour of a special paragraph in the local newspaper.

At Christie's one day a set of *Eventail* (*i.e.* "fan-shaped") Sèvres vases were sold for a large price, some 6000 guineas. They were, with other articles of Sèvres china, under that heading in the catalogue, but the word "Sèvres" was not repeated before the

description of each article. A gentleman, who shall be nameless, but who is one of our legislators, asked the writer why *Eventail* china was so valuable, and if he had any specimens of that factory? Then one is constantly asked to say to which factory the "Beehive" mark belongs, the inquirer having looked at the Austrian shield *upside down* on a piece of Vienna china.

Again, how often does one hear the owner of a piece of Dresden, of the Marcolini, or perhaps Höroldt period, affirm positively the said specimen to have been "*family property*" for *at least* two hundred years, and the astonishment almost amounts to incredulity, on being informed that the Dresden factory was not established before 1709, and that the piece in question was made some *fifty or sixty years* later!

Again, one is shown a piece marked with the A.R., and gravely informed that it is the monogram of Augustus Rex, for whose private use it was made "ever so many years ago"; whereas the mark in question, though certainly used for a very few pieces by the Royal works (but which is very rarely found), has been adopted as the regular trading-mark of a china manufactory in the hands of a private firm, having a warehouse in Dresden, that, until prevented by recent legislation, already alluded to in another chapter, turned out several thousand specimens annually with this mark.

It may be as well to mention, while the subject of deceptive marks is being noticed, that the registration by the Royal manufactory, some years ago, of their *fabrique* marks has considerably reduced the number of forgeries; and now, many of the French and some English factories, that used "to sport" the crossed swords, are reduced either to a shuffling mark that only the most careless could mistake, or else to an altogether distinct device.

The recently passed "Merchandise Marks Act" has also been of great benefit in limiting the amount of fraudulently marked china, as under the present administration of the law it is a criminal act to expose for sale any china bearing a forged mark. This Act of Parliament only applies to such marks as have been registered as trade marks, and therefore does not protect the amateur from a great many forgeries. It has only been applied, so far as the author knows, to the cases of forgeries of Dresden and Worcester china.

The French are also exceedingly clever in their imitation of fine old Oriental, and in some cases a judge may be quite puzzled,

especially if the pieces are surrounded by every circumstance that seems to give them a good character, say their installation on the mantelpiece of an old country farmhouse, or the apparently fortunate discovery in some hole and corner of a dealer's shop covered with dust that seems in itself a relic of antiquity. The principal differences are the lack of brilliancy in colour, and peculiar tint of the "*pâte*," both of which are distinctive of genuine old Oriental.

The imitations also of Palissy and Henri II. ware are very common and of two sorts: the one so thick and clumsy as to deceive no careful buyer, and the other very fine and light in its character and requiring much caution to detect.

In making purchases of pieces where colour is one of the principal features, as in the case of old Sèvres, the collector is cautioned against buying by gaslight. To the modelling of a figure or the shape of a vase, the artificial light is immaterial, but the turquoise, delicate and beautiful as it should be if of the veritable *pâte tendre*, may turn out in the morning to be a very different colour to that of the previous evening.

Detecting Restorations.

The writer has found the best method of testing restorations to be that of just touching any of the suspected portions with the edge of a coin. The china will always give a certain *ring* though tapped quite gently, but the same touch upon the *composition* returns a dead wooden sound.

This test, of course, will not apply to those restorations which have been made in real porcelain, but if suspected, upon a careful examination with a magnifying glass, one can discover the texture of the paint where the join has been effected. When selecting a specimen of rarity and great age, and one of such a fragile character as a group of several figures, slight and reasonable restorations must be expected and pardoned. It is almost impossible to obtain absolutely intact groups and figures when the limbs and fingers are in dangerous positions, but still one likes to *know* how much of the specimen has been restored, and then it can be decided whether it is desirable or not to add such a one to the collection.

Old Sèvres and its Imitations.

Without doubt, one of the most difficult lessons to learn is to detect the difference between the beautiful and valuable soft paste,

or *pâte tendre*, of old Sèvres, and the *pâte dûre* of more recent manufacture. When the production of the former was discontinued, on account of the superiority of hard paste for its durability, the art was subsequently lost. Old *pâte tendre* is beautifully white (to examine the paste, undecorated portions of the specimen should be scrutinised), and there is a surface something like that of a cream cheese, a soft impressionable appearance. The colours, too, and painting appear part and parcel of the "body," and not added superficially as in the appearance of the hard paste. The colouring is thus beautifully soft, and blended with the "body," and the vitreous glassy effect of hard paste is absent.

The soft paste now made in Tournay and decorated in Paris, which bears the Sèvres marks and is generally known as Sèvres, though sometimes excellent in decoration, and having some of the characteristics described, lacks the beautiful whiteness of the old china, the paste being of a greyish hue. The turquoise colour of this kind of imitation of old Sèvres is of a much greener tint than the real turquoise, which can only be obtained upon soft paste. The dark blue or *gros bleu* of modern productions is much more successful.

Unless the collector has had considerable experience he should be very suspicious of Sèvres china if the specimen is one of any importance. So rare are vases of really old Sèvres china, that it is almost safe to say that one could name the majority of houses where such are to be found; and therefore when one hears of a fine old Sèvres vase of *gros bleu*, turquoise, or *rose du Barri* ground, and painted in subjects, to be sold without an undoubted pedigree, it is in all probability one of the class just alluded to.

The same may be said of all those services painted in portraits of Court beauties of the time of Louis XV. and Louis XVI. The only genuine portrait pieces which exist are those which are in the collections of a few wealthy families, and are of great value.

Imitations of old Sèvres china which were made by Mintons about fifty years ago, and decorated with great skill and care by a Quaker artist named Randall, are much more difficult to detect than the modern French china just alluded to; and some of the best Coalport imitations of both Sèvres and Chelsea are also "puzzles" even for the initiated. Therefore, as a general rule, the amateur should only buy Sèvres from a dealer of experience and reputation, until his eye and touch have been proved.

Redecorated China.

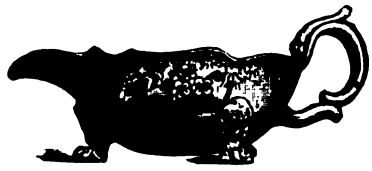
With high prices for richly-decorated specimens of old china, there must necessarily come, in obedience to the law of supply and demand, imitations of all kinds. Some of these have been pointed out in this chapter, but there is another kind of pitfall for the young collector, of which he should be warned.

A great many sparsely-decorated pieces of china of different factories have been *enriched* by painting out the little flower or sprig which formed its very simple ornamentation, and making the specimen one of richly-coloured ground with panels or medallions of subjects. In such a case the paste and the mark on the bottom of the piece will be left untouched, and therefore the young collector must examine carefully the decoration.

In redecorated Sèvres china, the ground colours will be more opaque-looking, and there will also be found some signs of refiring in the little black spots caused by "sputtering" in the second firing. Dresden groups, which were originally either white or having very little colour, have been repainted in this way. Oriental china has been redecorated to a very large extent, but the redecorating will be apparent on a careful examination, the enamel colours being less like enamel and more like paint than upon a perfectly genuine piece. One can very often see, too, the traces here and there of the original decoration.

In the short chapter upon imitations and counterfeit marks which follows, there is unavoidably some reiteration of the remarks made here, but at the risk of this it seemed a plan more convenient to the reader to give some of these marks and notes thereon under a separate heading.

In these few hints the reader has been assumed to have no knowledge whatever of the subject, and therefore the more initiated will doubtless have found much that is tedious; but every one having a regard for the potter's Art will forgive this, in the effort of the writer to assist the young collector, and prevent some of those disappointments which so often deter him from following up a fascinating pursuit.



Sauce-boat of Bow porcelain, blue decoration (Jermyn Street Museum).

CHAPTER VI

Some Counterfeit and Misleading Marks

IT has been thought that a few notes on counterfeit marks would be of some interest to collectors. Now the works of imitators vary considerably. There are, in the first place, a great many specimens of different factories which, having been made "to order" as a "match" for services of other factories, have had placed on them, ill-advisedly perhaps, but without any intention to deceive, the mark of the *fabrique* of the service so augmented or recruited. This is frequently seen in the Coalport imitations of Sèvres and Dresden, more rarely in some Derby imitations of Chelsea and Worcester. Occasionally one has seen the Carl Theodor mark upon a basin or tea-pot obviously of Derby or Worcester manufacture, and the well-known mark of the crossed swords of Dresden was copied so frequently by the early potters of Worcester, Derby, and Bristol, that the swords are now generally accepted as one of the marks of these factories.

Then there are the marks of certain small makers who placed on their products some device indicating their proprietorship, and as they were but little known, their work after a time came to be bought and sold as that of some factory to which it was similar.

There is a curious instance of this which, so far as the author knows, has never been published, but the facts of which are known to be accurate through the maker in question having been personally acquainted with the author's father. Services and figures, bearing the curious initial F, were really made and decorated by one Frankenheim, the father of a dealer

who is still living. These specimens are now so generally accepted everywhere as having been made at Fürstenburg that the mark has not been taken from those of that factory in another portion of this work.

Some of the earlier marks of M. Samson, of the Rue Béranger, Paris, which were discontinued many years ago in favour of others, have also acquired quite a respectable reputation. One of these is the one in the margin, found on groups and figures of a well glazed faience, and as the pieces are generally well modelled and coloured, and are not the exact imitations of any particular model, they are now often found in excellent company, and are described in the catalogues of eminent auctioneers as "old French faience." This same arch-imitator, M. Samson, has been responsible for more forgeries of good marks than any other single maker known to the author. Besides clever copies of the most valuable descriptions of Oriental enamelled porcelain, he has made "Dresden," "Chelsea," "Crown Derby," "Worcester," "Höchst," and imitations of almost every factory the marks of which have been in sufficient demand to create a sale for his wares. It is useless to give a list of the marks, because, as he has copied the genuine ones, they all appear under the regular headings in Chapter VII.

This applies, of course, to all other copies which bear the counterfeit marks of the factories imitated, and one may note here an ingenious device of some of the German makers. A paper label, printed "made in Germany," is securely gummed *over* the counterfeit mark to prevent trouble in the Custom House. This fact was mentioned in evidence a short time ago in a case at the Marlborough Street Police Court, in which the author was an expert witness.

Amongst Samson's earlier and more careful works (he has been dead now for some years and the work of imitation is carried on by his son) were some original figures of considerable merit. The mark he placed on these, although a colourable imitation of the Dresden mark, had a distinguishable initial letter, and a bar across the swords not seen in the genuine Meissen mark. It is given in the margin. One of the most successful of his productions is a set of figures representing the twelve months, cleverly modelled, delicately-coloured, and but for the fact of their being known by the cognoscenti to be of recent

manufacture, they would have been highly esteemed. As it is, sets were sold for several times their cost, when they were first placed on the market.

It is difficult to give any rules and signs by which such imitations as Samson's may be detected. Nothing but a careful study of the peculiarities of paste, glaze, and details of gilding and decoration can gradually transform an amateur into an "expert," but there are some transparent errors which may be pointed out and easily detected.

The *gold* anchor of Chelsea is *never* found on genuine *early* specimens of Chelsea, but on those more highly decorated specimens, after richer ornamentation by gilding was introduced. Now, as owing to what has been written, there is an impression that the gold anchor denotes the best quality of Chelsea, one sees Samson's "gold anchor" on the imitations of pieces which would on the genuine article have had a small red anchor or probably no sign but the three rather dirty-looking unglazed patches (denoting the tripod on which they were baked). His Worcester imitations are glossy looking and the gilding is very inferior, besides having a marked difference in paste and glaze to the genuine old Worcester.

In order to meet a demand on the part of a certain class of dealers, he has placed the Crown Derby mark on figures the model of which was *never known* at Duesbury's factory, as well as on the "Falstaff's," "seasons," and other well-known Derby models. Generally speaking, the present imitations of the Samson firm are inferior to those made some twenty years ago. Perhaps his greatest success of recent years is his imitation of Battersea enamel; these enamels require careful examination by an expert, but they can be detected by several little signs which the initiated alone understand.

Another Parisian firm which makes some rather clever figures, decorated in the style of old Crown Derby, is that of Bell & Block, whose mark, the firm's monogram under a crown, is made somewhat in the style of the real Crown Derby mark.

Among the marks of a French maker of imitations, as yet not identified by the writer, is the one in the margin; it occurs on rather ambitious figures and groups, sometimes on figures in costumes of the Vandyke period, and sometimes on figures ornamented with lace work. It is not a copy of any particular *fabrique*,

but the specimens are generally palmed off upon the unwary as old Dresden.

Amongst other imitations of old Dresden is that of the monogram of Augustus Rex, Elector of Saxony, and founder of the celebrated Meissen factory. This mark, as in the margin, was adopted some forty years ago by the firm of "Wolfsohn," in the town of Dresden, as a trade mark, and for some thirty years the royal factory took no steps to interefere with this manufacturer. About fifteen years ago, however, a long continuing lawsuit was commenced to prevent the Dresden house using as a trade mark the monogram of Augustus Rex, the defence being that although the State factory had used the monogram on some of its earliest specimens, the mark had not been made a regular trade sign, and therefore was open to appropriation. Ultimately the State factory gained the day, and since then the Dresden house has altered its mark to that in the margin, and it is sold very often as genuine old Dresden to very innocent beginners, but to others it passes under the euphonious title of "Crown Dresden."

This kind of china is decorative and useful as an ornamental item, but has no value in a collector's eyes, although some of the pieces which are made on the lines of the real old Dresden are sufficiently well executed to deceive the less experienced collector.

Another of these private Dresden firms was that of Meyers, afterwards "Meyers und Sohn," which ceased to exist many years ago. They used to purchase the Meissen porcelain undecorated, and sold in the white, on account of some slight defect, either in the glaze or the firing, and have it painted by their own workmen. They also had a mark of their own, which, like that of Samson described above, was similar to the Meissen mark, with the difference that the initial letter M between the hilts of the swords denoted its origin. Several really good specimens of this class of Dresden have been sold during the last few years for very substantial sums. This is due to the fact that a younger generation of dealers is unacquainted with the facts now published, and as time and atmosphere have given some *patina* to work excellent of its kind, and as the groundwork in many cases is genuine old Meissen porcelain, it is very difficult to distinguish.

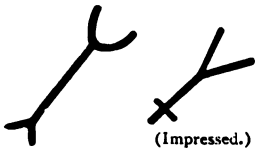
Another producer of so-called "Crown Dresden" is named Hamaan, who has a factory in that town. His mark, as given in the margin, differs slightly from the one given above by adopting a crown of another kind. The style of the china ("inferior Dresden") is much the same.

Wissman is another Dresden *fabricant*, who has adopted and registered the mark in the margin, the W in the shield being his initial.

The "Dresden" groups and figures made by the present firm of Thieme are likely to deceive the careless amateur. His mark is a colourable imitation of the Meissen mark, the T between the sword-hilts being the initial of the founder of the firm, who was known to the author nearly thirty years ago. The productions of this firm have not improved of late years.

The mark given in the margin, if not a counterfeit mark, is undoubtedly a very misleading one. The old factory of Frankenthal, with its mark CT under a crown, the initials of the Elector of Bavaria, Carl Theodor, has been long extinct. The present government of Bavaria, having the legal right to use this mark, have transferred that right to their factory at Nymphenberg, and it is now used on white and coloured groups and figures. The productions are very inferior to those of the real old Frankenthal.

Similar remarks apply to the modern productions of a manufacturer named Greiner, of Rudolstadt, who, as great-grandson of the original Gotthelf Greiner of old Thuringian fame, now uses marks (hayforks) which are colourable imitations of those used a hundred years ago by his ancestor. These modern productions are of the cheapest kind of china in the Dresden style; sometimes the lower mark in the margin is impressed, the others are generally in blue.



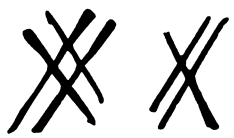
(Impressed.)

Another mark used by Greiner is the one in the margin.

In Silesia there are some factories of ornamental china, but they are scarcely ambitious enough to deceive the most careless collector. One of the marks adopted is, however, misleading.

(Generally in red.)

Some of the imitations of Dresden china made at Coburg are very poor in quality, and the marks as in the margin, which occur in blue, red, and gold, are not dangerous.



Another Coburg maker named Müller has adopted and registered a more ambitious mark. It is generally rather indistinct, and is here reproduced as accurately as possible.

Imitations of Capo di Monte are made both in France and Germany. The decoration is generally in relief, to comply with the popular notion that all real Capo di Monte china is ornamented in this manner. There, however, the resemblance ends, for the imitations (other than the modern reproductions made at Florence, and already noticed under the heading of CAPO DI MONTE) are quite unlike any of the original work which the author has ever seen. As already stated, old Capo di Monte is scarcely ever marked, and the mark which is copied by the imitators belongs to a later period of the factory. Moreover, the crown is very carelessly drawn on the French and German imitations, and is like the device given in the margin. Tankards, vases, ewers, and centre pieces for the dessert table are the most favourite forms of this very undesirable kind of china.

The list of misleading marks given above is by no means exhaustive, but they are those which have come under the author's observation.

Some of the makers and decorators of china, the pedigree of which is not quite satisfactory, have, as has been shown, produced excellent work, and specimens made by some of the firms alluded to will be found in the cabinets of most collectors.

There are, however, some imitations of different kinds of china which are absolute rubbish. These are the more recently imported French and German manufactures. Thanks to recent legislation, it is now a criminal, and not as formerly only a civil offence, to deal in goods bearing fictitious marks, and under the powers conferred upon magistrates by the Merchandise Marks Act, already referred to, the police can be empowered by warrant to seize any such china when offered for sale. Some cases in which pieces of "Coburg" china were sold as "Dresden" will probably be within the recollection of many of our readers. This class of very inferior ornamental china finds a sale chiefly at some of our fashionable seaside holiday resorts.

In one of these cases tried recently before Mr. de Rutzen at Great Marlborough Street, when the author was called as expert witness on behalf of the Royal Worcester Porcelain Company, a most ingenious defence was set up. The managing director of the Worcester Company had admitted in cross examination that the earlier marks of his factory during the "Dr. Wall" period had included the square mark (Mandarin Seal), the crossed swords (Dresden), and some Oriental hieroglyphics which had been copied from Chinese or Japanese models, at the same time as the decoration of such pieces was imitated. The defendants' counsel then endeavoured to point out to the magistrate that the real culprits in the case were the plaintiffs' predecessors, who had copied the different Oriental and Dresden marks without permission. The author's evidence on this point, and the magistrate's common sense, however, disposed of this *ad captandum* argument, and his decision in this case was that with which most sensible people would agree—that the vicious imitations are those which are made for the purpose of fraud.

The highly decorated imitations of old Sèvres are only misleading to the beginner, but as they bear the marks of the finest quality specimens of Sèvres' best period, they demand some mention.

The mark in the margin, with the letter between the two reversed L's, which in real Sèvres (see notice on SÈVRES) should indicate the date of its manufacture (1753 to 1777) from A to Z, appears on these productions. The paste is very inferior to that of real Sèvres, and the ground colours are poor. Under "Hints and Cautions" the reader has been warned against these specious imitations. As a matter of fact,

these letters in this particular kind of china, while doing the deceiver's part in masquerading as a date letter, do also stand in many cases for the initial letter of the decorator who embellished the white china. Thus C, which to the uninitiated would indicate the year 1755, is actually the initial letter of Caille, a well-known decorator of this imitation Sèvres of some twenty or thirty years ago. L is that of Lehoujour. B. B., which ought to stand for 1779, being the second year of the double letter period, is the double initial mark of Bareau et Bareau, a firm known to the author some fifteen years ago.

In concluding these notes on counterfeit and misleading marks the author thinks it fair to point out that while some of them are placed upon china, with the intention of perpetrating a fraud, others are sold by the manufacturer in all good faith, but they are used far too frequently by some of the smaller dealers in order to deceive inexperienced customers. On the other hand, in a great many cases the purchaser of such goods is undeserving of sympathy, because he buys china with the counterfeit marks at a price which he thinks is far below the market value, and he is only too eager to take advantage of what he considers to be the inexperience or error of the vendor.

While these pages were in the press the author was remonstrating one day with the member of a firm of high standing in the upholstery and general furnishing business, for allowing such sham china to be on sale in one of his departments, and he made a defensive reply which serves to show that the "lamb" is sometimes no better than the "wolf." He said in effect—"We do not sell this china for Dresden, Chelsea, or Worcester; but as our customers buy articles for presents, they are anxious that the *marks* of these factories shall be on the china, so that their friends to whom such pieces are given, may place a higher value upon them." This was certainly an entirely novel point of view, and one can only hope that it is not as fully justified as this gentleman seemed to think.

In the author's opinion, an erroneous, or, at any rate, an exaggerated value is placed upon the mark. This should be a *confirmation* of all other points of evidence, rather than the *evidence* itself of a specimen being genuine. Let the reader remember that the mark is the easiest part of the forgery to imitate; let him therefore first be satisfied that the specimen has the desirable qualities of a genuine example of any particular *fabrique*—paste, form, colour, in a word *character*—and then if it bear the mark so much the better.

CHAPTER VII

A Short Account of the Different Ceramic Factories

IN ALPHABETICAL ORDER, WITH THEIR DISTINGUISHING MARKS AND MONOGRAMS

For the use of many of the blocks used to illustrate this section of the book the author is indebted to the courtesy of the proprietor and publishers of Chaffers' "Marks and Monograms."

ABRUZZI WARE.

THE kind of majolica which is known as "Abruzzi ware" is not the production of any particular *fabrique*, but the term is generally applied to specimens which it is difficult to assign to any of the more distinguished Italian potteries. The province of Naples was among the first, if not the very first, to produce majolica. Specimens, and fragments of specimens, have been discovered during excavations, of as early a time as the thirteenth and fourteenth centuries. The invention of Luca della Robbia was apparently adopted in Castelli, a hamlet in the Abruzzi district, and in Pisa and Pesaro.

The kind of majolica, however, which is now known as "Abruzzi ware" is the more modern production of a number of unimportant potteries near Naples. It is decorative, but not by any means the best kind of majolica, and generally may be said to have the appearance of inferior Urbino ware, the prevailing colours being yellow and green, subjects either mythological or scriptural scrolls, cupids, or grotesques. See also MAJOLICA.

ADAMS WARE.

William Adams, a favourite pupil of Josiah Wedgwood's, established a pottery at Tunstall, Staffordshire, about 1780, or (according to some authorities) after Wedgwood's death in 1795. The firm of "W. Adams & Co., manufacturers of cream-coloured ware and china-glazed ware painted," was certainly in existence in 1786. It was, perhaps, not until after Wedgwood's death that Adams commenced making jasper ware, in connection with which his name is best known. Some of his productions are quite equal to Wedgwood's, particularly the drum-shaped pieces for the bases of candelabra, which Adams made a speciality. These are, however, seldom marked, and therefore are generally classed as Wedgwood's jasper ware, which they so closely resemble. He died in 1804 or 1805. His only son Benjamin was associated with him in the business, but the works were closed soon after William's death.

Mark: "Adams," stamped in the clay.

ALCORA.

This factory, established by the Count d'Aranda, is said to have been the only one in Spain where porcelain was made, with the exception of Buen Retiro (which see). A fine faience was also made at the same works. The principal pieces were plaques, some of them very fine, both in faience and porcelain, with good paintings of figures in Spanish costumes, on a fine brilliant white ground. The mark is A, in brownish red, black, or gold, and some specimens have the same letter scratched in the paste. The porcelain, however, is frequently unmarked. Mr. Charles Borradaile has a cream-pot, painted in the style of old Sèvres, which has the A in gold. Major Martin A. S. Hume had, until his collection was dispersed, four two-handled cups with covers, with the mark both painted and incised, and a soup-plate of very good quality with the mark in gold only. The general character of the porcelain is that of the early Doccia. Of the enamelled earthenware produced here, Major Hume had also a fine and interesting plaque, measuring 23 by 17 inches, painted in allegorical style as a trophy, in honour of Charles III., who died in 1788. The date of this specimen can

therefore be fixed approximately. Major Hume's great-grandfather was an officer in this king's service, and several pieces in his collection were taken by him at the sacking of the palace of Godoy (Prince of the Peace) in 1808. The plaque is partly in relief, and is marked boldly in red with the letter A. The formation of this letter varies on different specimens.

Plaque of Alcora faience, Spanish peasants before a fountain, formerly in the Reynolds collection.

ALTEN-ROLHAU, NEAR CARLSBAD.

A. Nowotny made both pottery and porcelain here, the latter a hard paste.

Mark: A. N. impressed, and sometimes the name in full, "Nowotny."

This mark is given on the authority of Herr Jähnike. The author is unable to find Alten-Rolhau in any gazetteer.

ALT-HALDENSTEBEN, NEAR BADEN.

M. Nathusius has recently established a factory here for hard-paste porcelain.

Mark stamped in blue.

AMSTEL.

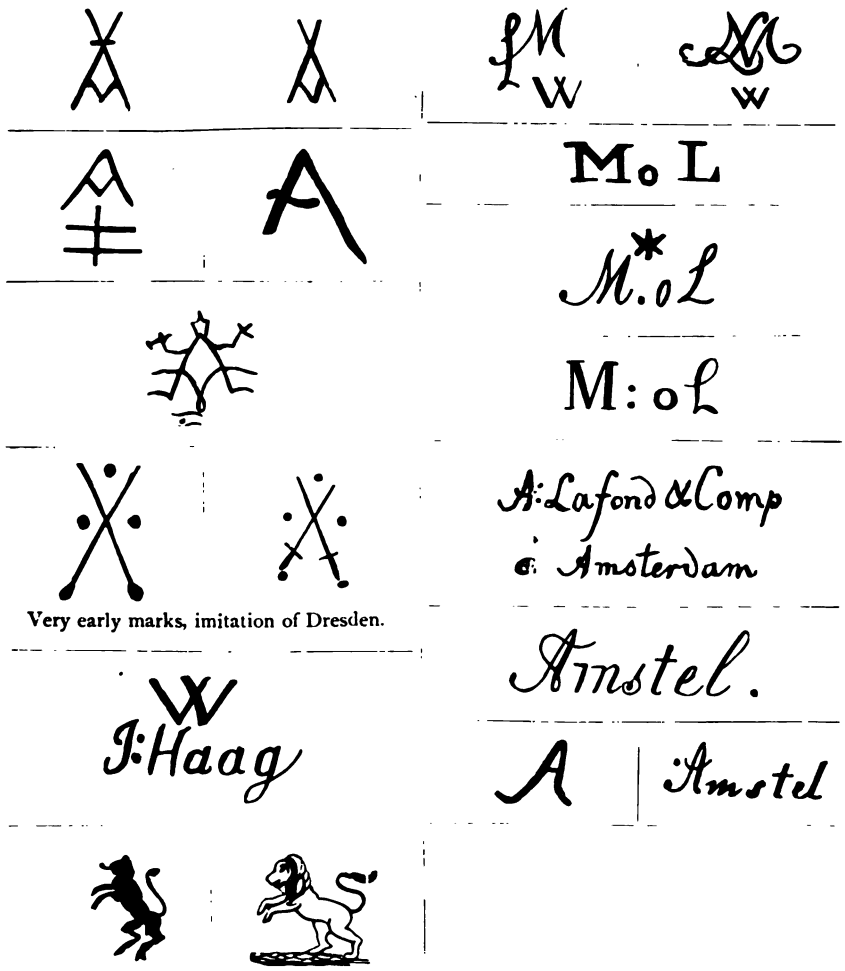
The manufacture of porcelain in Holland was first started at Weesp, near Amsterdam, in 1764, by Count von Grönsveldt, with the assistance of some runaway workmen from Saxony. He produced some fine hard-paste porcelain, but owing to the great expense of the establishment, and the disproportionate returns, partly occasioned by the growing importation of Oriental porcelain, the Count's means were exhausted, and the effects of the factory were sold off in 1771. In 1772, however, the Protestant pastor of Oude Loosdrecht, named De Moll, re-opened the manufactory at Loosdrecht, midway between Amsterdam and Utrecht, where it was carried on with considerable success until his death in 1782. The works were continued at Loosdrecht by De Moll's partners until 1784, when they removed to Amstel.

The characteristics of this *fabrique* are: Hard paste and a fine white body, with decorations generally of landscapes and country scenes, or single figures of Dutch peasants (specimens in the Museum of Practical Geology, Jermyn Street). Other specimens have gilt borders, and light blue flowers between green leaves. The earliest mark is a W, for "Weesp," and the crossed swords, probably in imitation of Dresden. The letters M. O. L. stand for "Manufacteur Oude Loosdrecht," with a probable reference also to the name of the pastor, De Moll. At Amstel the marks were the initial A, and the word "Amstel" in full. All these marks were painted, but we also occasionally find the M. O. L. scratched in the paste.

The late Sir A. W. Franks considered that the mark "W.—J: Haag" was that of the Wallendorf *fabrique*. The mark A. D. was used after the removal to Oude Amstel in 1784, the initials being those of the director, a German named Daenber. These works were closed about the end of the century when a new factory was started at Niewer Amstel under the name of George Dommer & Co. The mark then used was the word "Amstel" in full. Though supported by the King of Holland, who granted a large annual subsidy, the enterprise did not flourish, and the manufacture ceased in 1810.

About the same time a fresh company was started in Amsterdam itself, under the style of A. La Fond & Co., but was not of long duration. The mark was the name of the firm. The accompanying marks of the Batavian lion are also attributed by M. Jacquemart to the Amsterdam *fabrique;* they are generally painted in blue. This lion is also found with the initials A. D.

(the initials of Daenber), the director of the works at Oude Amstel, as mentioned above.



Very early marks, imitation of Dresden.

AMSTERDAM (SEE AMSTEL).

Faience of fine white enamel (chiefly table and tea services, but also including groups of birds, statuettes, vases, &c.) was made at Overtoom, near Amsterdam, in 1754. The manufactory was removed to Weesp (which see) in 1764 by Count von Grönsveldt. No mark is known, that of the Crowing Cock, which was formerly attributed by some authorities to Amsterdam, being

now more correctly placed as the mark of the Arnheim *fabrique* (which see).

ANDENNES, NAMUR.

There were two factories of faience here in the latter part of the last or early part of this (nineteenth) century. Marks, both impressed:

A. D. Vander Waert

B. Lammens & Co.

ANGOULÈME.

A small factory was established at Paris (Rue de Bondy) about 1785–92, by Dihl and Guerhard, under the protection of the Count d'Artois. The productions were called *porcelaine d'Angoulême*. Little is known of the factory, and specimens are rare.

The paste is hard. The following marks are found painted or stenciled in red:

PARIS. Rue de Bondy, 1780.
"D'Angoulême." Dihl & Guerhard.

In a case by itself in the pottery gallery of the South Kensington Museum is a vase of this factory; it stands on a pedestal formed of three lions, and is about 7 feet high, including the pedestal. This vase, which is decorated with a battle subject, most beautifully painted *en grisaille*, is one of the most magnificent specimens of fine porcelain that could be desired. Another

exquisite vase of Angoulême porcelain is also to be seen at South Kensington. It is 3 ft. 3 in. high, painted with the Rape of the Sabines *en grisaille* on a gold ground.

The marks "Dihl" and "Guerhard et Dihl" are also found. (See also DIHL.)

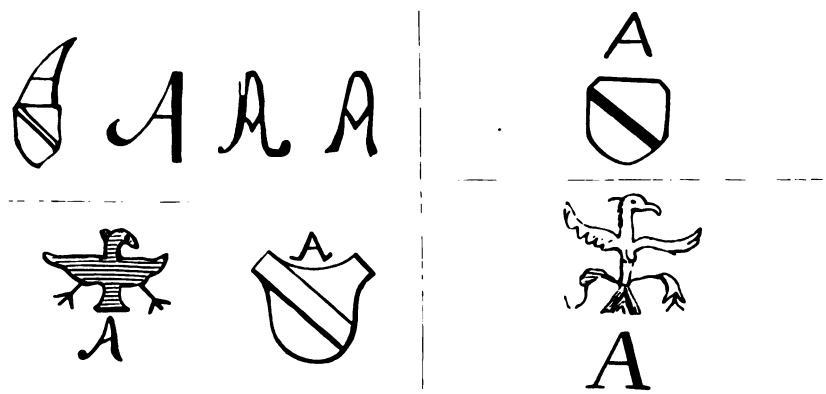
A *fabrique* known as that of the Duchesse d'Angoulême was carried on in the Boulevard St. Antoine, Paris, by Dagoty and Honoré about 1812. See under PARIS.

Faience was made in or near Angoulême in 1784, the firm being Veuve Sazarac, Desrocher, et Fils. A piece in the museum at Limoges is marked "A ANGOULÊME DE LA FABRIQUE DE MADAME V. S. D. ET F. 28 AOUT, 1784."

ANSPACH, BAVARIA.

A hard-paste porcelain was made here as early as 1718, the productions being principally table-ware. The general characteristics of Anspach porcelain are those of Amstel or Fürstenburg. The marks are generally painted in blue under the glaze, and consist of a spread eagle or a shield charged with a bend dexter, with or without the initial A, and sometimes A by itself.

Faience was also made here.



APREY, NEAR LANGRES (HAUTE-MARNE).

A *fabrique* of faience of some excellence was established here about 1750 by the Baron d'Aprey. Subsequent proprietors were Ollivier, Vilhœut (about 1780), and M. Louis Gérard, more recently. The decoration consists chiefly of flowers and birds, in red, rose-colour, and green, and much resembles the early Strasbourg ware

(which see), but without the black or dark-coloured outline usually found on faience.

The marks are AP or "Aprey" in full, generally preceded by a potter's or painter's initial. The marks are sometimes painted and sometimes stamped.

P. A | c. aprey

APT, VAUCLUSE, FRANCE.

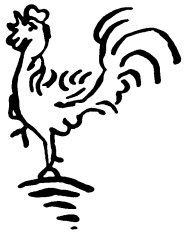
Faience was made here about 1750, and from that time to the present day. The ware mostly imitates marbles of various kinds. Of the few marks known, one is that of Veuve Arnoux (who had the works in 1802), taken from a vase at South Kensington, impressed. Pieces marked "R" have been attributed to M. Reynard, who made pottery at Apt in 1830.

WA

Broth-basin or Écuelle and Cover of Apt Faience (Coll. Pascal).

ARNHEIM.

Pieces of hard-paste porcelain marked "A" simply, have been attributed by M. Jacquemart to Arnheim rather than to Amstel (which see). Porcelain was certainly made here about 1772, but not for long.



There was also a factory of faience here, which produced pieces of some merit. The mark of a cock, previously attributed to Amsterdam, has lately, on the authority of the late Sir A. W. Franks and other experts, been claimed for Arnheim.

ARRAS, PAS-DE-CALAIS.

A *fabrique* of soft-paste porcelain was established here before 1782 by the Demoiselles Deleneur, under the patronage of M. de Calonne, Intendant of Flanders and Artois. The works only lasted a few years, being closed in 1786. The ware was similar to that of Tournay (which see), being made in rivalry to that factory. The *fabrique* was excellent, both in quality and decoration, some of it being quite equal to old Sèvres. Other pieces were decorated in gold on a deep blue ground, very similar to old Vincennes (which see).

Portions of services of deep blue ground, with ornaments in gold, when offered for sale realise large prices, as much as £40 and £50 being given for a cup and saucer of this description. It is, in fact, equal to the old Sèvres of the Vincennes period.

The mark is painted under the glaze, generally in blue, but sometimes in other colours.

ARITA (see JAPAN).

AVIGNON.

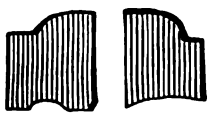
Faience was made here in the sixteenth century, and up to about 1780. In "Chaffers" there is a list of potters in the Department Vaucluse from 1500 to 1715. Most of the known pieces are jugs, vases, and the like, and are generally unmarked. They are principally noted for their fine metallic glaze, resembling bronze or tortoise-shell.

There are two good specimens from the Soulages Collection at South Kensington.

AVON, near Fontainebleau (see FONTAINEBLEAU).

BADEN-BADEN.

A factory of hard-paste porcelain was established here in 1753, under the patronage of the reigning Margrave, by a widow named Sperl, who carried it on with considerable success by the aid of workmen from Höchst (which see) until 1778. Subsequently the works were the property of a man named Pfalzer, who became insol-



vent, and the *fabrique* ceased. The buildings were bought by a tanner, one Meyer, who turned them into an inn, known as the "Grün Winkel."

The mark consists of two axe-heads, facing each other, generally painted in gold, but sometimes in neutral tint. Occasionally one axe-head only is found.

Pottery was also made here about the end of the last century.

BARANUFKA, OR BARANOWKA, POLAND.

A hard-paste porcelain was manufactured here. The late Sir A. W. Franks had a milkpot painted in bistre *camaieu* with flowers outlined in gold, resembling Dresden. Mark: the name of the place, painted.

BASSANO, OR LE NOVE BASSANO, NEAR VENICE.

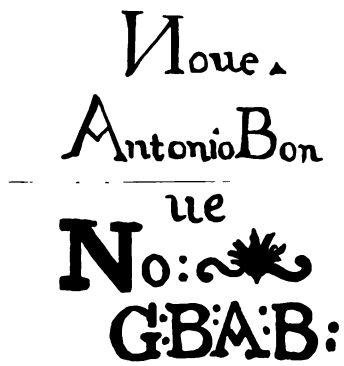
Pottery was made here in the sixteenth and early seventeenth centuries. The *fabrique*, however, was not of much importance, and little is known about it until the following century. The researches of Sir W. R. Drake (*Notes on Venetian Ceramics*) have supplied some very interesting details concerning the history of the factory subsequent to 1728.[1] About that time it appears that there were several makers of majolica at Bassano; the names of Manardi and Giovanni Antonio Caffo are mentioned, as well as Giovanni Battista Antonibon of Nove (which see). In 1753 Giovanni Mario Salmazzo started a new factory in opposition to the one at Nove. Antonibon claimed to have a monopoly of the manufacture of majolica throughout the Venetian dominions; but in 1756, on Salmazzo's petition, the Senate decided that no such rights existed. Salmazzo continued his works for many years, and pieces marked "G. S." may be attributed to him.

Antonibon's successor was a potter named Giovanni Baroni. The beautiful vase, of which we are able to give the reader a coloured illustration, is inscribed *Fab^e Baroni Nove*, and date 1802. It is evidently a presentation piece, and probably the *chef d'œuvre* of the *fabrique*. The subjects are Alexander and the family of Darius, and a classical subject after Le Brun. It was for many years in the collection of Mr. C. W. Reynolds. This fine vase,

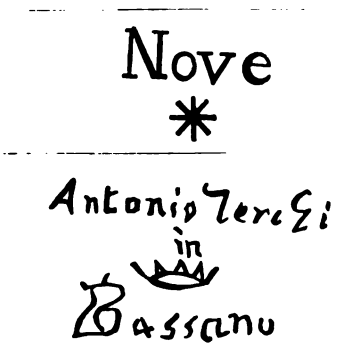
[1] For further particulars see Chaffers' *Marks and Monograms*, 8th ed., by F. Litchfield, 1897.

including its pedestal, is 2 feet 5 inches high. The author knows of two smaller vases of much less importance, but in the same style. One is in the possession of Lord Abercromby and the other of Mr. Arthur Verschoyle.

The marks given below are those of the brothers Antonio and Bartolomeo Terchi, who flourished in the seventeenth century.



Giovanni Battista, Antonio Bon or Antonibon.



NOVE. Marconi, painter.

BAYEUX.

A *fabrique* of hard-paste porcelain was established here in 1810 by M. Joachim Langlois, formerly director of the works at Valognes (which see). M. F. Gosse became proprietor in 1849.

Marks of M. Gosse, both from specimens in the South Kensington Museum.

NOVE FAIENCE.

LARGE PRESENTATION VASE,
WITH SUBJECTS AFTER LE BRUN.

SIGNED ON THE PEDESTAL:
Fabrica Baroni Nove.

FORMERLY IN THE COLLECTION
OF MR. C. W. REYNOLDS.

BAYREUTH.

A hard-paste porcelain was made here as early as 1744. The pieces are well painted, mostly with landscapes. The following marks are found, the first being from the collection of Sir H. B. Martin, the other two from the Franks collection, all painted.

Brown stoneware was made here in the sixteenth century; a bottle in the Sigmaringen Museum is dated 1524. A fine faience of excellent design and workmanship was subsequently manufactured. The decoration of this is usually in blue *camaieu*.

Marks:

BEAUVAIS.

The celebrated faience of Beauvais is hardly likely, from its rarity, to come within the scope of the ordinary collector. Only 65 pieces are known to exist, and the prices obtained for these, on the rare occasions when they come into the market, are increasing by leaps and bounds. We may mention that the generic term, "Henri II. Ware," formerly applied to this and similar *fabriques*, is now discarded by M. Edmond Bonnaffé (who has made a special study of the subject), in favour of "Saint Porchaire" (which see).

BELLEEK, Ireland.

These works were founded in 1857 by Mr. David M'Birney of Dublin, on the recommendation of Mr. Armstrong, a well-known architect, who had made some satisfactory experiments with local felspar and china-clay.

The peculiarity of this china is its lustre, resembling the polished, slightly iridescent surface inside a mother-of-pearl shell. The designs are mostly of a marine character, sea-shells and plants, corals, dolphins, sea-horses, and

the like, and occasionally tritons, mermaids, &c. The manufacture ceased some years ago.

Mark generally printed in colour, but sometimes stamped.

Specimen of Belleek.
Grounds Basin. Part of a Service made for H.M. the Queen.

BELLEVUE (see CADBOROUGH).

BENTLEY WARE (SEE WEDGWOOD).

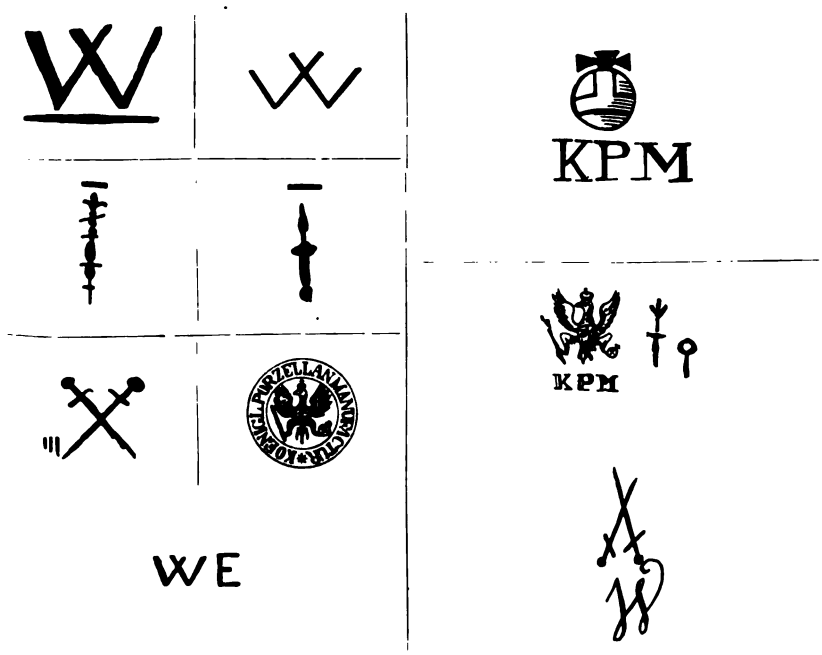
Bentley, sometime partner with Wedgwood.

BERLIN.

This manufactory was established in 1751 by W. Gasper Wegeley, a merchant who had purchased the secret of making porcelain from some Höchst workmen, who, as will be seen in the notice of this latter factory, had obtained possession of Ringler's papers, and sold them to some wealthy persons desirous of embarking in the manufacture of porcelain. After 1761 it was under the management of a celebrated banker named Gottskowski, but became a royal manufactory with the immediate patronage of Frederick the Great, who, during his short occupation of Dresden, transferred a quantity of the clay, together with modellers and painters, from Meissen to Berlin; and as

Dresden was at this time suffering greatly from the Seven Years' War which ended in 1763, the productions of Berlin came into considerable repute. Marryat mentions that Frederick the Great would not allow the Jews to marry until they had purchased a service at the royal manufactory.

The paste is hard, and the drawing of the figures, especially those of a classical type of the best periods, very delicate and fine ; there is also a chasteness and neatness about the decoration of specimens of this time, while the later productions are coarse in modelling, and are not refined or delicate in colour. At the present time, much more useful ordinary china is made than pieces of an artistic character, and the factory is not improving. That the management is, however, capable of occasionally turning out fine specimens, we have ample evidence in the magnificent *biscuit* winecooler presented to the South Kensington Museum by the Prussian Government, and now on view in the new pottery gallery of the Museum, together with some other choice specimens of this factory, both old and new.



The mark of the earliest specimens is a W (Wegeley); but when it became a royal manufactory the sceptre was adopted,

Milk-pot of Berlin Porcelain.

and this mark was sometimes accompanied by the letters K. P. M. (Königliche Porzellan Manufactur), also the imperial globe and cross, and the eagle, printed in a reddish brown colour; this more often occurs on the modern productions. The sceptre of the earlier and better period is thinner than the one more lately adopted, and these marks are always in blue. One or two specimens have been seen by the author with the sceptre stamped in the paste (colourless).

BOISSETTE, Seine-et-Marne.

In 1777 Jacques Vermonet and his son started a small factory here; good work was turned out. Mr. H. E. B. Harrison has some specimens in his collection. The *fabrique* only lasted a short time. Mark: a cursive B.

BOLOGNA, Italy.

A manufactory of artistic majolica was established here in 1849 by Angel Minghetti, and through his perseverance and knowledge, soon attained a high state of perfection in the reproduction of the old ware, especially that of Luca della Robbia, in colossal busts, allegorical figures, and Madonnas, also medallions, ornamented with fruits and flowers. Particular attention has also been given to the imitation of the old Urbino majolica, following the styles of the great masters of this school, and some very fine pieces have also been made in the Raffaelesque ware. One of the largest vases ever produced was made at this factory, measuring no less than seven feet six inches in height, and besides many other important specimens, the entire decorations of Prince Simonetti's saloon in his villa near Orsino, and that of the Duke de Montpensier's gallery in his palace of St. Jelmo at Seville, were made at Bologna. Very little appears to have been known of this factory, and the mark

has never yet been included in any work on the subject. It is due to Signor Caldesi's kindness that the writer has been able to supply the above information.

Mark: the director's monogram.

BORDEAUX.

Authorities differ as to the date of the foundation of a porcelain factory here by M. Verneuille. It was probably between 1760 and 1780. The date of a pair of vases in the Sèvres Museum is given as 1780–90. The general characteristics are those of other hard-paste French factories, such as Angoulême.

Porcelain of fine quality is still made here, under the direction of M. Veillard and Mr. Johnston. The mark consists of the monogram of "Veillard."

Faience has also been made here from the early part of the last century. The work of Messrs. Latens & Rateau, established in 1829, bears the mark in the margin.

BOULOGNE, Pas-de-Calais.

A manufactory, of but short duration, was started here some years ago by M. Haffringue. A fine porcelain of excellent body was made. Much of the decoration was in high relief, particularly well modelled. The late Lady Charlotte Schreiber possessed a tea service, with medallions of cupids and trophies, and also some *biscuit* plaques with the ornament in high relief. Mark: a square tablet in relief.

Böttger Ware (see Dresden).

BOURG LA REINE, Paris.

A small atelier where Messrs. Jacques & Julien made soft porcelain in 1773.

They removed here on the expiration of their lease at Meneçy (which see), where their mark was "D. V." Mr. Borradaile has

a cup and saucer, the former marked "D. V." and the latter "B. R." These appear to belong to one another, and were probably made just at the time of the removal. Marks:

BR
OR
B la R

Pottery was also made here by the same firm, and the manufacture is still carried on. Marks:

B la R

BOVEY TRACEY, DEVONSHIRE.

Pottery has been made here for some time prior to 1836, by Messrs. Honeychurch, and at the present day, by Mr. Divett.

BOW.

The manufacture of porcelain appears to have commenced at Stratford-le-Bow, commonly called Bow, Middlesex, by the grant of a patent in 1744 to Edward Heylyn and Thomas Frye; the specification is very interesting, as given verbatim on p. 112 of Mr. Jewitt's work, the invention being thus particularised: "A new method of manufacturing a certain material whereby a ware might be made of the same nature and kind, and equal to, if not exceeding in goodness and beauty, china and porcelain ware, imported from abroad." And the recipe is also given with full directions for burning, glazing, and the method of preventing discoloration.

Thomas Frye appears to have been an artist of considerable merit, and was also a mezzotint engraver, and assiduous in his attention to the works until his death in 1762. About 1750, the factory was acquired by Messrs. Wetherby & Crowther. It is probably on account of the imitation of Oriental china that the works were styled "New Canton"—the title that appears in the inscription on some of the earliest specimens. After the death of one of the partners and bankruptcy of the other, the manufactory with its plant passed into Mr. Duesbury's hands in 1776, who at this time

held the Chelsea and Derby Works, besides one or two minor potteries. Messrs. Bell & Black's match manufactory marks the site of the old Bow works, which were discontinued shortly after Mr. Duesbury's purchase, and the moulds, &c., removed to Derby.

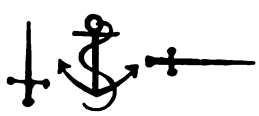
The paste of Bow is similar to Chelsea, but as a rule of a coarser and more vitreous appearance, and the colours of the dresses for the figures are somewhat more vivid. The white pieces, with simple Chinese designs in relief, are very fine. The basket pattern, with flowers in relief, where the trellis crossed, was also executed to a large extent. The trade of the factory increased from £6,573 in 1750 to £11,229 in 1755. In the British Museum is a curious specimen of the Bow factory—a bowl, with a memorial affixed, stating it to be the handiwork of Thomas Craft in 1760, by whom the said document is signed and dated 1790.

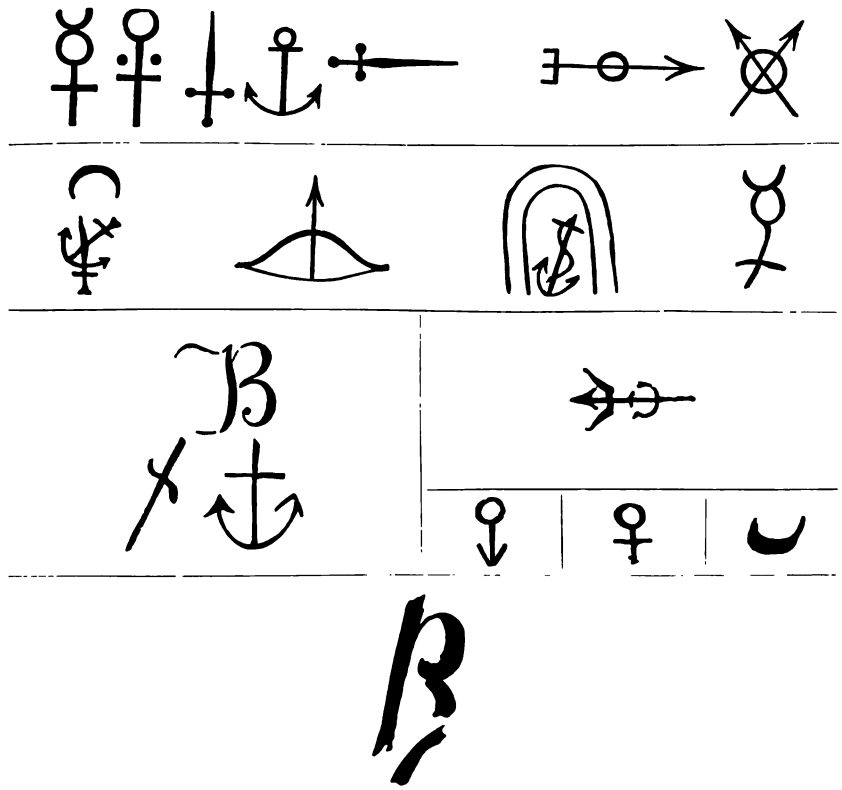
The Bow figures and groups are not infrequently attributed to Chelsea and Worcester on account of the similarity of the marks, the anchor and the crescent. The pieces made at Bow may often be identified by the presence of a square hole at the back, made for the purpose of fixing metal arms to form candlesticks. These holes are not found on figures made at Chelsea, and their occurrence may be taken as a sign of the Bow factory.

Some of the most skilfully modelled Bow figures are those attributed to the modelling of John Bacon, R.A., who, after being as a lad apprenticed to a china manufacturer named Crispe, of Lambeth, rose to some fame as a sculptor, became a Royal Academician, and modelled several figures for the Bow manufactory. His mark, a small capital "B," is impressed in the paste of some of his figures, but this mark will be easily overlooked. There is a pair of figures of Cooks so marked in Mr. D. W. Macdonald's collection. At the sale in May 1899 of the collection of English china formed by Mr. MacLaren, a very important pair of Bow figures realised £400. This is probably the highest price yet recorded.

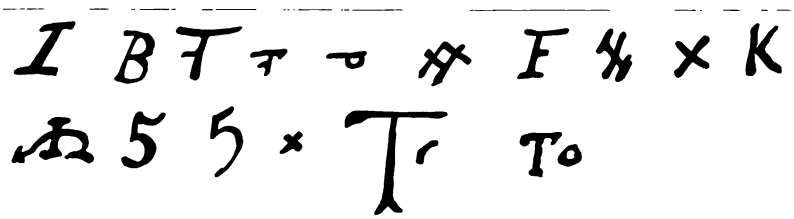
In a recently published work by William Bemrose, entitled "*Bow, Chelsea, and Derby Porcelain,*" some new facts and details about the Bow china manufactory will be found, and Professor Church's "*English Porcelain*" may also be consulted with advantage.

The following marks are either incised or roughly painted in red, and occasionally the mark is in two colours, red and blue :—





This mark is on a pair of vases in Mr. Louis Huth's collection, and is the only instance known to the author.



Bow. Monograms of Thomas Frye and of Tebo, and also some workmen's marks.

The crescent mark was used at Bow, though rarely, and also the crossed swords. The author has a pair of candlesticks, with figures representing the seasons, the one marked with the crescent and the other with the swords. These were formerly in Mr. F. J. Tompson's collection. Some marks are also common to both Bow and Worcester, notably the crossed arrows and circle, and the anchor. Pieces in the collections of the late Mr. F. J.

Soup Tureen of Bow porcelain, white, with foliage in relief (South Kensington Museum).

Tompson and Mr. C. W. Dyson Perrins which bear the crescent are, in the writer's opinion, of Bow manufacture.

The impressed mark "To" is probably that of Tebo, a well-

Bow Tea-pot with two spouts, in the collection of Mr. D. W. Macdonald.

known modeller, who also worked for Champion of Bristol, and for Wedgwood at Etruria.

This mark, which is very similar to one used at Worcester, occurs on a pair of candlesticks in Mr. D. W. Macdonald's collection, together with the anchor and dagger.

BRADWELL, STAFFORDSHIRE.

The famous brothers, David and John Philip Elers, established their works here about 1690. They were the first potters in England to use the salt glaze. By carefully refining and sifting the local clays, they made vast improvements on the rough earthenware previously produced in the district. These early English potters are best known by their red ware, which is generally described as Elers Ware. This is of a fine brick-red, generally in imitation of the Japanese as regards design, with well-defined moulded ornaments in relief.

BRANDENBURG.

An inferior kind of porcelain is said to have been produced here from 1713–1729, or thereabouts, under the direction of a workman named Kempe, who ran away from Meissen (see DRESDEN).

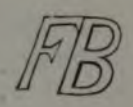
BREITENBACH (see GROSBREITENBACH).

BRIOT.

A factory of enamelled earthenware was established in Paris about 1550, by François Briot, in opposition to Bernard Palissy. François Briot was a goldsmith first and a potter afterwards, and the more careful consideration of his work will demonstrate this; for his designs, from their delicacy and minute details, are better adapted for production in silver or gold than in clay. The author had a very characteristic ewer of this *fabrique*, which is now in the collection of Mr. Siegfried Rosenblum. The material of which the specimens are made is a kind of *terre de pipe* of poor quality, but the enamel with which it is glazed is remarkably hard and metallic in appearance. Few specimens are known, and these mostly ornamental salvers, or ewers. One of the best specimens is a salver in the collection of Mr. George Salting. Briot's ware is noted for its fine vitreous enamel and brilliant colours, at first sight suggesting enamel on metal rather than earthenware.

A GROUP OF OLD BOW CHINA.
In the possession of The Rev. George Wharton, M.A.

Marks: F. B., or sometimes F. alone, stamped in the clay, but specimens are generally unmarked, and the amateur must be guided by the characteristics noted above.



BRISTOL.

The manufacture of porcelain at Bristol was first started prior to 1765, but the venture was not a success. In 1768 the works were acquired by Richard Champion, who was a partner with William Cookworthy at Plymouth (which see). In 1772 the Plymouth works were transferred to Bristol, and the manufacture was carried on under the style of Champion & Co. In 1774 Cookworthy retired from the firm, and Champion, with

Tureen Cover and Stand of Bristol Porcelain, green laurel festoons and gilding (Jermyn Street Museum).

the aid of some capitalists, carried on for some years the manufacture of a fine hard-paste porcelain, much like the Oriental. With a view to increase his chances of recouping himself for the large sum paid to the patentee, he applied to Parliament for an extension of the monopoly, and obtained it in spite of the strenuous opposition of Wedgwood, on the part of the Staffordshire potters, and others, who used their influence in Parliament against him. The benefit gained, however, was barren, for the great expense and loss of time involved drained his resources, and the works were discontinued, the patent rights being sold to a company of Staffordshire potters in 1782. The clay of which the paste was composed was brought from Cornwall, and was mixed with pulverised "growan stone," also from Cornwall—out of Lord Camelford's estate, who had assisted Cookworthy, the original patentee.

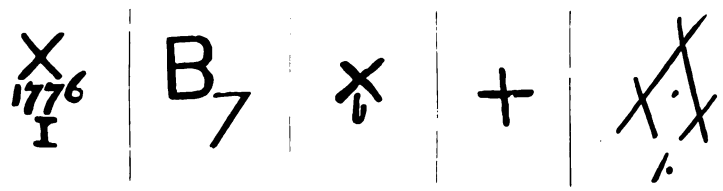
A fine specimen is in the Museum of Practical Geology (Jermyn Street): a cup and saucer that formed part of a handsome tea-service made by Champion to Edmund Burke's order, for presentation to Mrs. Smith, in recognition of her and her husband's warm support, during his contested elections, 1774. The service is decorated with delicate wreaths (a favourite ornament at the Bristol works), the coat of arms of the Smith family, and two S's entwined. Another remarkably fine service, decorated with the arms of Burke, was presented to the successful M.P. by Champion. This service, which consisted of six pieces, was sold for £565 at Messrs. Sotheby's in 1871. Parts of it are now

The Tea-pot of the Burke Service.

in the collections of the Rev. A. H. S. Barwell and Mr. Borradaile. Mr. Alfred Trapnell of Bristol (whose collection of Bristol is probably the most complete in existence) has several specimens of both the Burke services and of others, including the Plumer and Gainsborough services. Genuine specimens of either of these services realise large prices when by any chance they are brought to the hammer.

A peculiarity of the paste is its hard, vitreous appearance, and a kind of "ribbing" that can be noticed, as though in turning the vessel on the wheel, the marks of a slight irregularity of the lathe were left; small black spots are often seen too in the paste.

Landscapes, when they occur, are most carefully painted; and the wreaths, which are most frequently found as borders (sometimes the only decoration), are of a laurel green. Some very fine figures were also made at this factory, and in some cases the models used at the Bristol and Plymouth factories were the same. For further details of the Bristol factory, and illustrations of many of the best pieces, Mr. Hugh Owen's "*Two Centuries of Ceramic Art in Bristol*" should be consulted. The most usual mark is a plain cross in blue, but others are also found.



This mark in raised letters occurs on an early moulded cream-boat in Mr. Borradaile's collection. Mr. Alfred Trapnell has a pair of white figures of fakirs with this mark *Bristoll* and the date 1750 scratched in the paste which, it will be seen, is considerably anterior to the time of Champion.

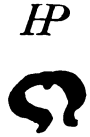
This mark, which is found impressed on many Bristol figures, is believed by Mr. Owen to denote the work of Tebo, a well-known modeller (see BOW).

Many specimens of Bristol porcelain are unmarked. A cream-jug, etched in black, is in the collection of the Rev. W. A. Oxford. Shortly after the transfer of the works from Plymouth to Bristol, this combination of the two marks was used, and at times the Plymouth mark alone, sometimes in gold, and sometimes in red.

Pottery was made at Bristol at a very early date, and as late as 1837. Many firms were engaged in the trade, the most notable being: Nugent (1754), Edkins (1760), Frank (1777), Ring (1784), Ring & Taylor (1788), Pountney and allies (1825), Pountney & Goldney (1837), &c.

The small mug illustrated is marked "Bristol Pottery," and bears its date in the inscription on the face "1815."

Small Mug of Bristol Pottery commemorative of the Peace of Paris, May 30, 1815; in the author's possession.



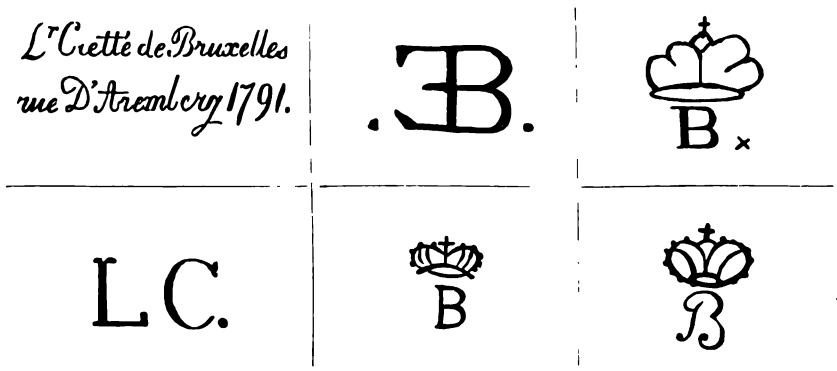
BRUGES.

A factory of faience was started here about a century ago by Henry Pulinx. The works are still carried on. Marks as in the margin.

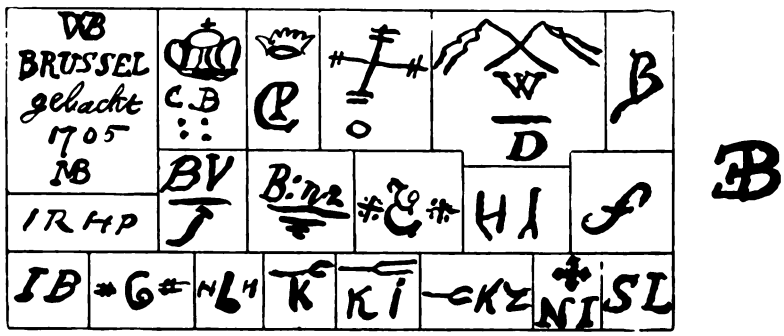
BRUSSELS.

A factory of hard-paste porcelain was carried on here towards the end of the last century by L. Cretté, many of the pieces bearing his name or initials painted in red. Specimens in the Franks collection.

Marks, generally in blue:



Pottery was also made here. The following marks are given by Jännike and Chaffers:—



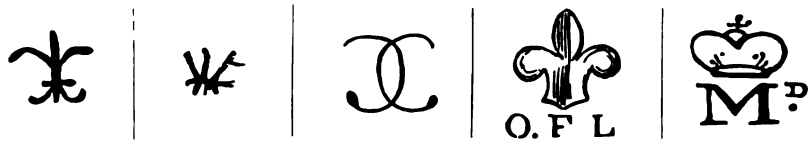
BUEN RETIRO, MADRID.

This manufactory was established by Charles III. (who became King of Spain on resigning his crown of Naples in 1759),

at a country house much frequented by his court, and called *El Buen Retiro.* As he brought with him his workmen and models from the Neapolitan factory, the Spanish productions bear much resemblance to those of Capo di Monte. Great secrecy was observed as to the processes used, and the King took the greatest personal interest in the work, assisting with his own hands in turning out some of the pieces. The productions were chiefly for royal use, or for presents to contemporary sovereigns or favourites ; many thus preserved are singularly beautiful. On the accession of Charles IV. in 1789, the ware was for the first time sold to the public, and although the works still remained under royal patronage, they ceased to enjoy the close personal interest of the sovereign, as in the preceding reign. During the Peninsular War the works were destroyed by the French, the buildings turned into a fortification, and surrendered with its two hundred cannon to the English, under the Duke of Wellington on his entry into Madrid, August 14, 1812. The building was subsequently blown up by Lord Hill when he evacuated Madrid.

Of soft paste, beautifully white, and susceptible of most lustrous colouring, the china is generally beautifully transparent, and has altogether a shell-like appearance. Groups of fruit were favourite subjects for the decoration of services. Designs in relief were also executed in white, sometimes decorated by part gilding. Some pieces, being representations of shells ornamented with coral, are exceptionally delicate. Figures are rare and generally well modelled. Mr. Borradaile has a pair representing October and November, which were purchased by the author in Malaga in 1889. These bear, in addition to the *fleur-de-lis* in blue, the impressed mark which is supposed to be that of Ochogaria, modeller and designer to the King. Mrs. Beresford Melville has some figures marked with the *impressed fleur-de-lis.*

The marks are two C's interlaced, the royal cypher, and also the *fleur-de-lis* (the Bourbon crest), both in blue, and generally found somewhat indistinct ; but the character of the porcelain is unmistakable, being only like that of Capo di Monte, which, however, it excels in delicacy and thinness of body. In the pottery gallery at the South Kensington Museum is a magnificent vase of this factory, and also other specimens. The pair of Sceaux illustrated are excellent representative pieces of this factory.



The monogram of the painter or modeller is sometimes added.

Pottery was also made here. Mark: two C's interlaced, under a crown.

BURSLEM (see STAFFORDSHIRE POTTERY).

CADBOROUGH, SUSSEX.

The manufacture of common earthenware has been carried on here for about a century. Mr. Mitchell, the present proprietor, has turned his attention to more artistic productions, with considerable success. The name of the place was formerly scratched in the clay, but is now generally omitted. The ware is highly glazed, some of it being not unlike the brown Rockingham ware.

The very curious pieces known as "Sussex Pigs" were made here, and also at the Bellevue Pottery, near Rye. These are in the form of a pig, the body of which forms a jug, while the head lifts off and is used to drink out of. They were in demand at country weddings, where each guest was expected to drink the health of the happy couple in a *hogshead* of beer. One of these in the Baldwin collection is figured in Marryat's "*History of Pottery and Porcelain*" (3rd edit., p. 393).[1]

CAEN, CALVADOS.

A factory for the production of faience was started here about 1798, but the manufacture was soon abandoned for that of porcelain. The *fabrique* was given up about 1808. The ware was hard paste, of excellent quality and decoration, resembling late Sèvres.

Mark: the name CAEN, generally stencilled.

The manufacture was afterwards revived by M. Le François, who added his own name to the previous mark.

CAFFAGIOLO (see MAJOLICA).

[1] This popular model of the Pig has been reproduced, and they may still be obtained at this little pottery.

BUEN RETIRO PORCELAIN.

A pair of Sceaux, richly gilt ornament and panels of landscape in green. Mark, fleur de lis.
In the collection of MRS. E. M. MUNDY.

CALDAS, PORTUGAL.

Modern imitations of Palissy ware are made here. Mark:

They are of little merit.

CAMBRIAN WARE.

Swansea, best known for its porcelain, was also the seat of manufacture of the salt-glazed stoneware known as Cambrian. The manufacture was probably established about 1750, and was greatly improved by Mr. George Haynes between 1780 and 1790. The firm subsequently became Haynes, Dillwyn & Co., and in 1802, on the retirement of Mr. Haynes, Mr. Dillwyn carried on the work alone. The ware is well painted; birds, butterflies, shells, &c., being the principal subjects of decoration. See also Notices on SWANSEA, NANTGARW, and COALPORT.

Cambrian Pottery

CAMBRIAN

HAYNES, DILLWYN & Co.
CAMBRIAN POTTERY,
SWANSEA.

SWANSEA. Established 1750; taken by G. Haynes, 1780; ceased 1820, and removed to Coalport.

CAPO DI MONTE.

This factory, which, following that of Buen Retiro in alphabetical order, should precede it if arranged chronologically, was established close to Naples by Charles III. in 1736. It has been suggested that his consort, Amelia of Saxony, may have brought the secret from Meissen to Naples; but Marryat is probably right in giving the Queen credit only for the impetus she gave to ceramic art, and in considering the manufactory of native birth, and independent of those runaway Dresden workmen who carried to so many new factories the secrets of their late works. The character of the paste is thoroughly different from that of the Meissen works; the only thing in common is that

which we find in all young ceramic factories—the Oriental style in the decoration of the first specimens, doubtless from the idea of imitating the true Chinese porcelain.

The King here, as afterwards in Spain, took the greatest personal interest in the conduct and welfare of the manufactory, and we are told looked with favour upon those of his subjects who were customers at the royal warehouse. Marryat quotes from a letter to Lord St. Vincent from Lord Nelson: "A little circumstance has also happened which does honour to the King of Naples, and is not unpleasant to me. I went to view the magnificent manufactory of china. After admiring all the fine things sufficient to seduce the money from my pocket, I came to some busts in china of all the royal family; these I immediately ordered, and when I went to pay for them, I was informed that the King had directed whatever I chose should be delivered free of all cost—and it was handsome of the King."

As we have seen in the notice of the Buen Retiro factory, Charles III., on his resignation of the crown of Naples, took with him workmen and models, to found the new works. The Neapolitan factory was, however, continued under the patronage of his successor Ferdinand, and with his sanction and assistance other factories were started by private subjects. The royal aid was ill requited by a conspiracy between some of those who had left the parent establishment, and others who were still on the original staff, to steal some of the gold and silver models, and other valuable articles. They, however, benefited but little from the new works—which soon languished and died from want of capital and energy.

Revolutions are not conducive to the prosperity of ceramic factories, and during the troublous times that vexed Naples at the latter part of the eighteenth, and commencement of the nineteenth century, the Capo di Monte establishment had a hard time of it. After languishing for some years, it became extinct in 1821, the requisition of part of the site for a hospital being the last straw that completed its breakdown.

The productions of this celebrated manufactory are very beautiful, and, like the old Sèvres, its soft paste has a charm of its own, in what one is tempted to term its "texture," so delicate and soft-looking is it. Services were made in which each piece was decorated with a peasant in the costume of a different province, while underneath, in addition to the mark N surmounted by a crown, impressed or in blue, is written in a brownish-red colour

the name of the province or the place of which a view is given on the specimen.

Groups of shells were very favourite designs, and also mythological subjects, executed in alto and basso-relievo, and tinted on a white ground; borders of swags of flowers were also prevalent. Some large presentation pieces—vases and plateaus—were made,

CAPO DI MONTE.

Group of the Peep-show, in the collection of Mr. Arthur R. Macdonald.

chiefly as presents, while figures were, as in the Buen Retiro factory, more rare.

One of the most charming specimens of old Capo di Monte is the little group (illustrated) of a Peep-show. The modelling and colouring are excellent. It was originally in Mr. G. H. Bohn's collection, and there was a note in Christie's catalogue of the Bohn sale, to the effect that this group had been in the possession

of an Italian family connected with the Capo di Monte factory for nearly a hundred years. The author purchased it at the sale of Lady Charlotte Schreiber's continental porcelain, and it is now in the possession of Mr. Arthur Macdonald.

Old Capo di Monte is generally unmarked, but the following marks occur upon some specimens. The earlier pieces bear no marks.

CAPO DI MONTE. *Circa* 1780.
Rex Ferdinandus.

Some years ago the Marquis Ginori established a factory near the old site for making reproductions, and as in addition to his other *fabrique* marks he has also adopted the same signs as used at the original factory, collectors must beware of deception. But the paste is much more vitreous in appearance, and the tinting of the subjects in relief is less delicate and refined. The peculiar "stipling," too, of the old process is replaced by a quicker method of colouring, and the figure work is altogether more "waxy" and less carefully finished than in the old specimens. The majolica, however, manufactured at the present time is of good quality, highly lustrous pigments, and bold effective designs, executed on forms that are correctly adapted from the classical and antique, render the Marquis Ginori's factory near Florence of very high reputation. Besides the marks given below, the coronet surmounting a G is sometimes formed on the more recent specimens.

Impressed mark.

GINORI.

Generally in blue, but sometimes incised.

CARL THEODOR (see FRANKENTHAL and LUDWIGSBURG).

CARLSBAD (see PIRKENHAMMER).

CASSEL (see HESSE-CASSEL).

CASTEL-DURANTE (see MAJOLICA).

CASTELLI, near Naples (see MAJOLICA).

CASTLEFORD, YORKSHIRE.

A manufactory of pottery was established here about 1790, by David Dunderdale. The ware was mostly in imitation of Wedgwood's black *basaltes* and Queen's ware, but stoneware and other varieties of pottery were also made. The works closed in 1820, but have since been revived. Mark: impressed.

D. D. & Co.
CASTLEFORD
POTTERY.

CAUGHLEY, NEAR BROSELEY, SHROPSHIRE.

A factory of earthenware was established here about 1751. In 1772 the business was acquired by Thomas Turner, who had

CAUGHLEY.

1. Jug painted in blue, "James Kennedy, 1778."
2. Mug painted in blue, birds and fruit.
3. Plate, blue Chinese landscape and figures.

been employed at Worcester, and he, rebuilding the works, commenced to manufacture porcelain. His paste was excellent, so good, in fact, that until 1790 he supplied Chamberlains with large quantities of undecorated porcelain, to be painted at Worcester. Turner was the first potter in England to employ printing in the decoration of porcelain, on an extensive scale. He also invented a beautiful dark blue colour, which was largely used at Caughley.

In 1799 John Rose & Co., the proprietors of the Coalport works, bought Mr. Turner's business, which they transferred to Coalport about 1814 or 1815.

Marks:

SALOPIAN
or
Salopian.

CAUGHLEY. Thos. Turner. Estabd. 1772. Willow pattern. 1780. Died 1799.

TURNER.

SALOPIAN.

These Arabic numerals are marks attributed to Caughley on the authority of Mr. R. W. Binns, who says that he has never seen them upon specimens which he can identify as Worcester. They were formerly attributed to the latter factory.

CHELSEA PORCELAIN.

Group of small *Flacons* and Toys in the collection of Mr. Dudley Ward Macdonald.

CHANTILLY, Dept. Oise.

This minor factory was one of a group that sprang up in France, founded by unfaithful artisans from the St. Cloud manufactory. One, named Siroux, is said to have carried the secret to Chantilly in 1735, and, under the patronage and support of Louis Henri, Prince of Condé, it flourished for a time, being conducted by the brothers Dubois until 1740. Productions were chiefly imitations of Corean porcelain, the paste being soft like that of Meneçy, and the decoration generally very simple, and often in blue. The factory ceased at the commencement of the French Revolution. Its distinguishing mark was a hunter's horn, generally in blue, but sometimes in red, and also impressed.

Teapot of Chantilly porcelain.

M. Pigory revived the manufacture on a less artistic scale in 1803.

Mark used by M. Pigory :

Chantilly.

CHELSEA.

The early history of this most celebrated of English china manufactories is involved in some obscurity. We know, however, that a factory of glass had existed there at a very early date; and as a considerable quantity of pounded glass formed one of the component parts of the first attempts at porcelain manufacture, it may be assumed that the rage for porcelain which the importation of the Oriental china had produced, and which had received an impetus by the success of the factory established at Meissen, caused the chemists and others connected with the glass factory to turn their attention to experiments for producing porcelain. The clay first used is said to have

been brought in ships as ballast from China, but its exportation was prohibited when discovered. Mr. Jewitt attributes the commencement of the Chelsea works to John Dwight, who in 1684 had been granted a patent for his manufactory at Fulham, he having claimed the discovery of "the mystery of making transparent porcelain."

Under the reign of Queen Anne the factory does not appear to have flourished, but with the accession of the House of Hanover to the throne, an impetus seems to have been given by the royal support and the employment of foreign artists. It can be readily understood that as other German princes, together with the King of Naples and princes and nobles of France, had ceramic factories under their protection, our English monarchs would also be anxious to add the fashionable pursuit of china-making to their amusements. The Chelsea factory was accordingly re-established about 1745, under the patronage of William, Duke of Cumberland, and Sir Everard Faukener, Postmaster-General.

Nicholas Sprimont, a foreigner, and silversmith by trade, has generally been considered to be the first manager; but according to Mr. Nightingale he was preceded by one Charles Gouyn, of whom, however, little is known. It was Sprimont who made the Chelsea works famous; and under his management, from 1750 until his retirement in 1768–69, the finest specimens were produced, and the factory in all respects reached its height of prosperity. Horace Walpole, writing in 1763, mentions a present from the King and Queen to the Duke of Mecklenburg of a service costing £1200. This service was decorated with birds in the centre, and panels of rich lustrous blue in the borders, and specimens command high prices when they are offered for sale; as much as £15 a plate being realised at auction, with proportionately larger sums for the more important pieces. The general returns of the factory a few years previous to this amounted to about £3500 per annum, and its staff consisted of a hundred men with thirty boys in training. Mr. Jewitt gives some very interesting extracts from the work-books, showing the wages earned by those who worked at the Chelsea factory, one of which is copied here:—

"Boreman, chief painter, 5s. 3d. per day; Jinks, Snowden, Barton, 3s. 6d. per day; Gauron, 8s. 9d.; Roberts, 2s. 6d.; Piggot, 1s. 9d., and 1s. 6d. Sunday, for taking care of the horse (used for turning the flint and clay mills); Thomas (turning the wheel for a thrower), 1s. 6d.; Inglefield, 1s. 8d. per day."

CHELSEA PORCELAIN.

Group of Figures and Tree. Pair of Groups representing the Seasons, with pink flowers, modelled by François Roubilliac, in Lord Romilly's collection.

CHELSEA PORCELAIN.

A garniture of Vases and Ewers, pale blue and gold stripes, with medallions of subjects and landscapes, formerly in Mr. R. Kirkman Hodgson's collection.

About 1751, Sprimont issued the well-known "Case of the Undertaker of the Chelsea Porcelain." The case, which is fully quoted in Marryat's "Glossary," was a protest against the importation of Dresden porcelain, which then paid a duty of eightpence a pound-weight, and was then only to be imported for private use, but which the "case" clearly showed to be imported largely for sale, thus being detrimental to the English manufactory. The protest, however, does not appear to have been successful.

In 1764, the whole undertaking was advertised to be sold as a going concern, "as Mr. Sprimont, the sole possessor of this rare porcelane secret, is advised to the German Spaw." No sale was effected apparently; for in April, 1769, a fresh advertisement appeared, announcing the sale of the plant, materials, and building, by order of the proprietor, who had recently "left off" the manufacture.

In 1770, the works were sold to Mr. William Duesbury, the proprietor of the Derby factory, and though he for a time carried on the two concerns jointly, the models and workmen were ultimately removed to the Derby works in 1784.

The paste of the earlier productions of Chelsea is soft, but later it became harder. One of the chief peculiarities about the Chelsea porcelain is, that its composition is such, that any attempts to re-fire would result in the specimen flying in pieces; there can, therefore, be no after-decoration of white or sparsely-coloured specimens in order to increase their value, as has so frequently been the case with the St. Cloud and Sèvres porcelains.

Some of the first pieces produced at the Chelsea works were unmarked, but the sign generally adopted was an anchor in red or gold, and also on some pieces, though rare, a small embossed medallion with the anchor in relief, either plain or coloured. Mr. Dudley Ward Macdonald has several specimens of this very early period with the medallion mark; in some cases the anchor is coloured, either red or mauve, and sometimes the whole is white. The mark of *two* anchors in gold, one inverted, was apparently reserved for the best pieces. The writer's experience goes to prove that the gold mark is not a sign of the highest quality, as has been stated by some experts, but simply one in reference to gilding.

The celebrated French sculptor, Louis François Roubilliac, was employed at Chelsea in Sprimont's time. Some of his figures have an R impressed in the paste, but many pieces, which are undoubtedly of his modelling, are unsigned. The figures and groups modelled by Roubilliac are far more graceful than those

of the ordinary Chelsea make; as a rule they are very richly decorated in colours and gold, and marked with the gold anchor. Roubilliac worked in England for some seventeen or eighteen years previous to his death, which occurred in 1762, so we can place an approximate date to his work at Chelsea. Mrs. Lionel Phillips possesses a remarkable pair of figures of a Shepherd and Shepherdess, formerly in Dr. Mavor's collection. The same lady also possesses the extraordinary figure of Britannia mentioned in "Chaffers" as the largest figure in existence, being 2 ft. 2 in. high. It was formerly in Mr. F. J. Tompson's collection.

Three very important figures of the Muses (see illustration), which are in Mr. Claude Watney's collection, bear the mark of Roubilliac.

Besides the ordinary Chelsea figures in arbours of foliage and flowers, and the services decorated with long-tailed exotic birds, familiar to most collectors, there are some few descriptions of special classes of Chelsea china which it is worth while the collector's taking some pains to acquire. These are, however, difficult to find and expensive to purchase.

1. The pieces having rich ground colours in claret colour or crimson lake, and in rich deep Vincennes blue. The latter is sometimes decorated with gold ornaments only, sometimes with panels of figures, birds, or flowers on white ground. Most notable examples of these can be seen in the Lady Charlotte Schreiber collection in the South Kensington Museum. Lord Tweedmouth has also several fine specimens, and the famous "Foundling" vase in the British Museum is a striking example. In the Jones Bequest, South Kensington Museum, are also some charming specimens of these pieces with rich ground colours. Her Majesty the Queen has also a very fine pair of vases of this description, with dark-blue ground. Probably the most valuable set of Chelsea vases in existence is the extraordinary set of seven in the collection of Lord Burton, of which, by the owner's courtesy, we are able to give an illustration. These have the rose-pink ground colour, are richly gilt, and superbly painted, after the manner of old Sèvres, with mythological subjects. While these pages are in the press, a set of three vases of this ground colour, from the collection of Lord Methuen, was sold at Christie's for £3000; but Lord Burton's vases are more than double the size of these, and their completeness as a set in such fine condition is remarkable. It would be hazardous to guess what sum such a set of vases would realise if offered for sale.

CHELSEA CHINA.

Three remarkably fine figures of Apollo, Erato, and Clio, modelled by François Roubilliac, in the collection of Mr. Claude Watney.

CHELSEA PORCELAIN.

Figure of Britannia, the largest known figure specimen of Chelsea, in the collection of MRS. LIONEL PHILLIPS.

2. The tiny delicate little Chelsea "*flacons*," sometimes of single figures and sometimes of miniature groups, often bearing French mottoes, are also well worth the collector's attention. In the Schreiber collection there are a great number of these charming little ceramic toys. We give an illustration of several in Mr. D. W. Macdonald's collection.

A Chelsea Vase, one of Lord Burton's set of seven (see the two full-page illustrations).

3. The figures and groups which are especially recommended to the collector's attention, are those which stand more or less alone, and are not embowered in the rather waxy Mayflower arbours so characteristic of the commoner kind of Chelsea. Of the earlier period some are very delicate and graceful, and more like Dresden of the best time, in their modelling; while of the later period the charming figures, which a little experience will enable the amateur to recognise as of Roubilliac's handiwork, are the best.

4. Models of birds and animals in early Chelsea are very desirable acquisitions. Some of these are of life size, and others are so small that they belong to the class of miniature toys described above. The modelling and colouring of these animals are very good. Some of them are arranged as tureens. The rich collection of English porcelain formed by the late Lady Charlotte Schreiber, and bequeathed to the South Kensington Museum, contains a great many of the very best examples of Chelsea porcelain. Lord Burton, Lord Tweedmouth, Lord Abercromby, Mrs. Lionel Phillips, Mr. Charles Borradaile, and Mr. Dudley Ward Macdonald have all many excellent examples of the different kinds which are here noticed, and Mr. Arthur Macdonald has many of the tiny *flacons* which were formerly in the well-known collection of the late Sir Julian Goldsmid.

The impressed triangular mark was formerly attributed to

Bow, but is now considered to belong to Chelsea, on the authority of the late Sir A. W. Franks and others, with which opinion the author concurs; the well-known "Bee" milk-jugs are also probably of Chelsea manufacture. (See illustration.)

Chelsea "Bee" Milk-jug.

The earliest *dated* specimen of English porcelain is generally considered to be one with the triangle and the word Chelsea below it, accompanied by the date 1745. The most usual mark, however, is the anchor, as above named; that in red being the earlier, before the time when gilding was used to enrich the figures, and that in gold being on the richer figures of Roubilliac's time. In many cases there is no mark whatever save three dirty-looking patches which were made by the tripod on which the piece was baked. These marks, where the base is glazed, often resemble raised blisters.

This mark, a medallion in relief, is generally colourless, but sometimes the anchor is in red or mauve, the remainder of the medallion being white.

Marks used during CHELSEA-DERBY Period, 1769–1784.

CHELSEA PORCELAIN.

Three Vases (part of set of seven). *See previous illustration.*

In the collection of LORD BURTON.

CHELSEA PORCELAIN.

Three Vases (part of set of seven), remarkably fine quality: pink ground and finely painted in mythological subjects.
In the collection of LORD BURTON.

This mark, incised under the glaze, is evidently an imitation of some Oriental mark. It is very rare: only two specimens so marked are known to the author—namely, two octagonal cups in Mr. Frederick E. Tompson's collection.

CHELSEA. Incised mark (very early).

CHINESE POTTERY.

The discovery of the secrets of the manufacture of art pottery in China is claimed for so long ago as 2678–2599 B.C., during the reign of the Emperor Hoang-ti, and whether this date be speculative or accurate, it is doubtless of great antiquity. It is very probable that, like other nations, the Chinese acquired the processes gradually, and that improvements upon improvements had resulted in some degree of perfection while the world was yet young. Possibly this extraordinary people, so prepared for a development of art by their high state of civilisation, took the more readily to ceramics owing to the scarcity of marbles with which to decorate their buildings.

Chinese pottery differs from any other in the density of its paste, and for this reason it has not infrequently been confounded with porcelain, the special characteristic of which, however, translucency, is absent. Some of the earlier productions are of a dull brownish-red colour. A kind of decoration peculiar to the Chinese potters, and adopted at an early date, was the crackle; this is generally found of a brownish grey, relieved by raised ornaments of a dark ferruginous colour, much resembling bronze; handles of this kind consist of kylins' heads, with movable rings placed inside the teeth; circular ornaments are also found, some three or four upon a vase, at irregular intervals, about the size of a shilling piece, with seal-like impressions, while bands of the same bronze-like paste surround the lips and bodies of the vases. The crackle appearance is produced by a very simple method, the body or *pâte* being made more sensitive to heat and expansion than the coating, or glaze; but little manipulation was required to cause the cracks all over the surface to be more or less frequent, and so form "crackle" of a larger or smaller pattern; black, and sometimes red colouring matter was then rubbed into these tiny cracks, to render this curious decoration more marked.

Another notable style of ornamentation, which shows considerable knowledge of chemistry, is that known as "flashed." It has been supposed that these agate-like specimens were the result

of mistakes or misfires, but there is little doubt that the Chinese, possessed of great skill in the potter's art, endeavoured to make specimens in imitation of many beautiful agates. It was well known that metallic oxides were susceptible of influence by oxygen; and by bold manipulation in the furnace, with a strong current of air, the oxygen would combine with the metal in fusion;

Chinese Céladon Crackle Vase, with ormolu mount (Jones' Bequest, South Kensington Museum).

the introduction of thick smoke would absorb the oxygen, and, by causing the destruction of the oxide, give the colour of the pure metal. To such an extent was this science of decoration perfected, that it was possible to imitate a ripe fruit somewhat resembling our peach, with its many varied and beautiful tints, entirely by this process, and without the aid of the pencil.

CHINESE PORCELAIN.

When porcelain was first made in China we cannot tell. Various dates have been given, from 200 B.C. to A.D. 25, but it was probably much later. The Chinese reckon their periods of time by dynasties, and it is not until the Ming dynasty, which lasted from 1368 to 1647, that any porcelain was made to which we can refer with tolerable certainty. Perhaps we should except the Céladon porcelain, which was made at an earlier date, and which is the oldest of the best kind of Chinese porcelain. The beautiful and peculiar green colour of the glaze was no doubt perfected, after many trials, to imitate the colour and effect of the highly-prized jade of that tint, and afterwards the process of what is called a reverberatory furnace was applied to porcelain in a similar way to the "flashed" pottery noticed above. Some charming results were obtained in many of those beautiful self colours that collectors delight in; amongst others, turquoise, *sang de bœuf*, liver colour, coral, lilac, peach bloom, crushed strawberry, orange, lemon, *café au lait*, brown, mustard yellow, and many other peculiar colours difficult to describe.

With regard to the date of the famous blue and white Chinese porcelain, we do not know what authority M. Jacquemart has for the story that in the year 954 a potter, having petitioned Tchi-tsong to order a pattern, the Emperor replied, "For the future let the porcelain for the use of the palace be of the blue, as the heavens appear after rain."

The whole range of Chinese ceramics is so large and so full of interest and information, that it is difficult to condense a notice of it within the narrow limits of a book which deals with the subject generally; the reader should consult some of the many excellent works on this particular branch.

Chinese ceramics, too, are so bound up with the literature and history, with the legendary and complicated mythology, for which this ancient people are remarkable, that it is difficult to treat of it without some reference to these influences.

The sets of five and seven, the curious monsters that surmount covers and form handles of vases, the contorted dragons with four and five claws, are not wholly the creatures of the artist's fancy, but signs and symbols of religion and politics. Thus, the dragons with five and four claws represent the imperial, and the ordinary insignia, respectively; the kylin is an animal foretelling good luck; and the sacred horse, immortal bird, and many another

quaint device that has been passed over as a Chinese oddity by the uninitiated, has its own distinct meaning. As with the devices, so with the forms, figures, and colours; thus the Ming dynasty adopted green as a distinctive livery, the Tai-thsing took the colour of the earth, yellow, while the Thang dynasty required that it should be white.

The plan of a vase, the observation of its angles, or the division of its decoration, should enlighten us upon its religious destination or the rank of him who was allowed to make use of it. Vases were given as presents and highly valued, being rewards for good and noble deeds, and also on more ordinary occasions.

The production of exquisite specimens was pursued as an art, and received the greatest encouragement and court patronage. The height of excellence may be said to have been attained about 1465; this date would be included in the Ming dynasty, which began 1368 and ended 1647.

All that we can attempt in this notice is to give a rough list of some of the different classes of Chinese porcelain now sought after by collectors, and briefly to observe some of their respective characteristics.

PLAIN WHITE CHINESE PORCELAIN. Some of the most beautiful pieces of porcelain, from the point of view of an amateur of ceramic art, are those of delicate texture and fine creamy glaze, which give the object the appearance of old soft paste. Their quaint forms, which have no decoration whatever except ornaments in relief, or engraved designs which are only perceptible when held up to the light, are generally of an archaic character.

These pieces, generally cups—oval, octagonal, or irregular in form—are very highly prized in China. Sir A. W. Franks mentions that one of the Hong-Kong merchants, who wished to pay a handsome compliment to an English gentleman, presented him with one of these delicate little cups. There are also statuettes, generally of the goddess Kwan-yin or other Buddhist divinities, also kylins, lions (the latter distinguished from the former by having claws instead of hoofs), cocks, hawks, a kind of horse, and other animals.

Some of this white porcelain is of very early date, though a good deal was made during the Ming dynasty. It is known in Paris as "*blanc de Chine.*"

Another kind of white Chinese porcelain is that which, though intended to be decorated, was for some reason left uncoloured;

OLD NANKIN BLUE AND WHITE PORCELAIN.

Ginger Jar and Pair of Beakers in the possession of Miss Hulse.

many pieces of this kind have been sold to the European markets, and decorated in Holland and England.

FAMILLE VERTE. We will commence with the Ming dynasty already quoted and alluded to as occupying a period of nearly 300 years from 1368–1647. It is within this period that the beautiful enamelled porcelain known as "*famille verte*" was produced. The prevailing colour is green, of different shades, sometimes with pale yellow in the panels, and occasionally a portion of the decoration in blue *under* the glaze; while the figures, subjects, dragons, baskets of flowers and various symbols, Buddhist and otherwise, are applied in pigments *over* the glaze, the piece being then refired at a temperature sufficiently low not to interfere with the primary decorations. These later decorations stand out in slight relief like enamel, from which peculiar characteristic it is frequently termed "old green enamel." Sir A. W. Franks considered that it was during this period that the ceramic art in China received its greatest development.

BLUE AND WHITE. The blue and white porcelain of this time is exceedingly good. The density and the beauty of the blue colour have been dependent upon the quality of the supply of cobalt, and have varied considerably; there are differences of opinion amongst collectors as to the comparative excellence of some of the tints. The blue should be brilliant and the ground-colour a peculiar white, which it is impossible to describe accurately, but which sets off to the greatest advantage the simple but highly effective design of which it is the background. One finds in "Blue and White" every kind of decorative treatment. Subjects, landscapes, Chinese games, battles, hunting scenes, and curious detached representations of various objects, generally termed "utensils" in catalogues, but which are really emblems of Chinese poetry and mythology—of these one may mention a few. The pestle and mortar, the fly-brush, two coins, bundles of books, various scrolls, a vase placed close to an incense burner, a cylindrical brush-holder, an ink slab, and a vessel for holding water with which to moisten the ink slab. These and many more are all symbolic, some of romantic legend, or some of luck, longevity, riches, or some other desirable condition. Then there are the musical instruments, many of which are almost unknown to our western ideas, the fabulous animals, the eight Buddhist signs, the "eight ordinary symbols," the emblems of the eight immortals, and so on, the numbers five, seven, and eight, as already observed, all possessing some peculiar interest in Chinese literature and folk-lore.

Blue and white china was imported in large quantities into Holland, where it was an especial favourite, and it is from that country that we have chiefly collected the finest specimens which now adorn our collectors' cabinets.

Amongst the most sought after specimens of "Blue and White" are those generally described as "hawthorn," but which

Chinese enamelled Porcelain Dish, *famille rose*. In the author's possession.

really represent the blossom of the *prunus* or wild plum, the detached sprigs of which, in brilliant cobalt blue, make one of the most effective forms of ceramic decoration that can be obtained.

FAMILLE ROSE. Somewhat later than the Ming dynasty we have the "*famille rose*" porcelain, so called from the prevalence of the rose or pink colour. The date generally ascribed to "*famille rose*" is the Yung-Ching period (1723–36), as also to the beautiful

egg-shell porcelain. A peculiarity of one especial class of the most highly prized egg-shell, which is termed "ruby backed" china, is the singular treatment by which this rich colour is placed on the *backs* of the plates or saucers so decorated. The piece therefore has to be turned upside down to display the colour which so much enhances its value.

Fine Specimen of Old Powder Blue Chinese Porcelain, with panels of green enamel. In the author's possession.

In the class of "*famille rose*" is also generally included the china decorated with the pæony, a very handsome bloom indigenous to China; and with this, as with the *famille verte*, one finds the decoration, either wholly or in part, raised in enamel colours.

FAMILLE NOIRE. The peculiarity of this china is that if the

brilliant black ground-colour be closely scrutinised, one can detect a coating of green *above* the black, which is singularly effective; upon this the sprigs of the wild plum or cherry blossom in white, stand out with excellent results. Some idea of the high value placed upon a really fine specimen of the "*famille noire*" may be given by referring to the square-shaped vase in Mr. George Salting's collection on loan to the South Kensington Museum, for which its owner gave a thousand pounds.

POWDERED BLUE. The date of what is called "powdered blue" china is said to be the Kang-he period (1661–1722); this is at the present time in very great demand by collectors. Its peculiar mottled ground is sometimes only relieved by gold pencillings, but in the most highly esteemed specimens there are irregularly shaped panels of some of the emblems, charms, symbols, or subjects before alluded to, on the white ground of the panels. If the ground-colour be not too dark, and not too light, and these emblems are in what has been already described as "*famille verte*" decoration, then, provided the "form" of the specimen be good, we have a perfect piece of "powdered blue," which will command a very high price from the wealthy collector.

JESUIT CHINA. Occasionally we find specimens of what is undoubtedly Chinese porcelain, but the subjects of which are distinctly European. Some are representations of the Crucifixion or other Biblical scenes, and instead of being painted with a brush the decoration seems to have been drawn with a pencil or fine point. This is called "Jesuit china," because it is said that it was painted to the order of, and from designs supplied by, the Jesuit missionaries.

REDECORATED CHINESE PORCELAIN.

A good deal of white porcelain has been from time to time imported into Europe, and there decorated. Much of the so-called "Lowestoft" is of this kind. There is a description of Chinese known as "Clobbered," to which we must give a word of notice. When the duties on imported porcelain were, about forty years ago, made higher for coloured, *i.e.* polychromatic and lower for "blue and white," a quantity of the latter was imported into England from Holland, and over-painted with dragons, monsters, foliage, and other ornament, and sold for decorated Oriental china. It is possible in many cases to detect some of the blue decorations showing through the newer colours here and there. Clobbered china is of little value.

The marks on Chinese pottery and porcelain are so numerous and complicated that a complete list of them, together with sufficient explanations to make them intelligible, is quite beyond the design or compass of this book. In the most recent edition of "Chaffers," Chinese marks occupy no less than thirty pages, and for the purposes of this work it has been thought sufficient to reproduce from that book, by the courtesy of the publishers, only the main dynasty and period marks. Another reason for the omission of all other marks is that in many cases they are very misleading to any but the experienced collector, inasmuch as the Chinese potters themselves have, when reproducing an earlier specimen, carried their love of imitation so far as to add to the reproduction the mark upon the original specimen.

PERIODS.

SUNG DYNASTY, A.D. 960 TO 1127. 宋

NAMES OF PERIODS.		A.D.	NAMES OF PERIODS.		A.D.
景德	*King-te* .	1004	元豐	*Yuan-fung*	1068
大中祥符	*Tai-chung-hsiang-fu*	1007	元祐	*Yuan-yu* .	1086
天聖	*Tien-shing*.	1023	紹聖	*Thao-shing*	1086
明道	*Ming-tao* .	1023	元符	*Yuan-fu* .	1086
景祐	*Ching-yu* .	1023	宣和	*I-ho* . .	1101
嘉祐	*Chia-yu* .	1023	重和	*Chung-ho* .	1101
寶元	*Pac-yuan*.	1023	政和	*Cheng-ho* .	1101
治平	*Chi-ping* .	1064	建中	*Chien-chung*	1101
熙寧	*Hsi-ning* .	1068			

NAMES OF PERIODS.		A.D.	NAMES OF PERIODS.		A.D.
靖國	*Ching-huo* .	1101	大觀	*Ta-chuan* .	1120
崇寧	*Tsung-ning*		靖康	*Ching-kang*	

NAN-SUNG DYNASTY, A.D. 1127 TO 1279. 南宋

NAMES OF PERIODS.		A.D.	NAMES OF PERIODS.		A.D.
建炎	*Chien-tan* .	1127	端平	*Tuan-ping*.	1225
紹興	*Shao-hsing*.		嘉熙	*Hai-hsi* .	
隆興	*Lung-hsing*	1163	寶慶	*Pao-ching* .	1225
乾道	*Chien-tao* .		紹定	*Shao-ting* .	
淳熙	*Tun-hsi*. .		咸淳	*Hsien-tun* .	1265
紹熙	*Shao-hsi* .	1190	德祐	*Te-yu* . .	1275
慶元	*Ching-yuan*	1195	景炎	*Ching-tan* .	1277
嘉泰	*Chia-tai* .		祥興	*Cheang-hsing*	1278
開禧	*Kai-yu* . .				
嘉定	*Kia-ting* .				

YUAN DYNASTY (TARTAR), A.D. 1279–1368. 元

NAMES OF PERIODS.		A.D.	NAMES OF PERIODS.		A.D.
至元	*Chi-yuan*	1279	大德	*Ta-te* .	1295
元貞	*Yuan-tso*	1295	至大	*Chi-ta* .	1308

NAMES OF PERIODS.		A.D.
延祐	*Cheng-yu*	1321
皇慶	*Huang-ching*	1321
至治	*Chi-yu*	1321
泰定致和	*Tai-ting-chi-ho*	1324
天曆	*Tien-li*	1329
至順	*Chi-shan*	1330
元統	*Yuan-tung*	1333
至元	*Chi-yuan*	1333
至正	*Chi-cheng*	1333

TA-MING DYNASTY. 大明

	NAMES OF PERIODS.	A.D.	EMPEROR.
洪武	*Houng-wou*	1368.	Tai-tsou.
建文	*Kian-wen*	1399.	Chu-ty.
永樂	*Young-lo*	1403.	Tching-tsou.
洪熙	*Houng-he*	1425.	Jin-tsoung.
宣德	*Siouen-te*	1426.	Hiouan-tsoung.
正統	*Tching-tung*	1436.	Ying-tsoung.
景泰	*King-tai*	1450.	King-tai.
天順	*Tien-chun*	1457.	Ying-tsoung.
成化	*Tching-hoa*	1465.	Tchun-ti.
弘治	*Houng-tchi*	1488.	Hiao-tsoung.

	NAMES OF PERIODS.	A.D.	EMPEROR.
正德	*Tching-te*	1506.	Wou-tsoung.
嘉靖	*Kea-tsing*	1522.	Chi-tsoung.
隆慶	*Loung-khing* . . .	1567.	Mou-tsoung.
萬曆	*Wan-li*	1573.	Chin-tsoung.
泰昌	*Tai-tchang*	1620.	Kouang-tsoung.
天啓	*Tien-ki*	1621.	Tchy-ti.
崇禎	*Tsoung-tsu*	1628.	Hoai-tsoung.
順治	*Chun-tchi*	1644.	Chi-tsou.
弘光	*Tsoung-kwang* . . .	1644.	
紹武	*Tschao-wou* . . .	1646.	
隆武	*Loung-wou*	1646.	Thang-wang.
永曆	*Yung-ly*	1647.	Kouei-wang.

TAI-THSING DYNASTY. 大清

	NAMES OF PERIODS.	A.D.	EMPEROR.
天命	*Tien-ming*	1616.	Tai-tsou.
天聰	*Tien-tsoung* . . .	1627.	Tai-tsoung.
崇德	*Tsoung-te*	1636.	Id.

	NAMES OF PERIODS.	A.D.	EMPEROR.
康熙	*Khang-he* . . . . (He reigned 61 years.)	1662.	Ching-tsou.
雍正	*Yung-tching* . . .	1723.	Chi-tsoung.
乾隆	*Kien-long* . . . . (He reigned 60 years.)	1736.	Koa-tsoung.
嘉慶	*Kia-king*	1796.	Jin-tsoung.
道光	*Tao-kouang* . . .	1821.	Meen-ning.
咸豐	*Hien-fong*	1851.	
同治	*Tung-tchi*	1862.	
光緒	*Kouang-shiu* . . .	1875.	

The following explanation and diagram may assist the collector to decipher some of these curious hieroglyphics:—

The date marks will generally be found to consist of either six or four characters, the first being the one in the right-hand top corner, the next the one below it, and the last the one in the left-hand bottom corner. The last two words are always nien-tchi 年製, nien (the upper character) meaning "period," and tchi (the lower one) meaning "made." The first two characters, if there are six, denote the dynasty; the first of all, meaning "the great"; the third and fourth characters signify the name of the period of each emperor. These characters may be placed in three columns of two marks or two columns of three, thus:—

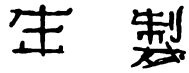
大明成化年製

Ta-ming tching-hoa nien-tchi. "In the reign of Tchun-ti, of the great Ming dynasty, in the Tching-hoa period" (1465 to 1487).

4	1
5	2
6	3

Ta-ming siouen-te nien-tchi. "In the reign of Hiouan-tsoung, of the great Ming dynasty, in the Siouen-te period" (1426 to 1435).

5	3	1
6	4	2

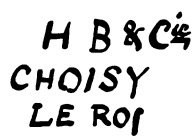


These two words, *nien-tchi*, signifying a number of years or a *period* (*nien*, "year" or "period," and *tchi*, "made"), are found following the name of the distinguishing appellation assumed by the Emperor, denoting at once the Emperor and the period of his reign.

CHOISY-LE-ROI.

A factory of hard-paste porcelain was established here in 1786 by M. Clement. Mark as in the margin.

Pottery was also made here by H. Boulange et Cie, whose marks are given by Chaffers :—

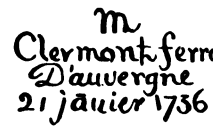


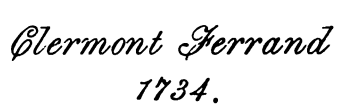
CLERMONT-FERRAND, Puy de Dôme.

Faience was made here in the last century; very little is known of the factory, and pieces are exceedingly rare.

Marks :—

CLERMONT.





CLIGNANCOURT, Dept. de la Seine.

A small factory was established by Deruelle, who obtained the patronage of "Monsieur," afterwards Louis XVIII., and marked his productions with the cypher M under a crown. Another mark was a windmill, and sometimes Deruelle used his cypher imperfectly stencilled in red. There is very little to distinguish

the specimens of this manufactory from many other French hard-paste *fabriques*.

CLIGNANCOURT. Established 1775.

Louis Stanislas Xavier. Monsieur, Comte de Provençe.

Monsieur.

Mark of Monsieur, Comte de Provençe.

CLIGNANCOURT.

M. Moitte, who succeeded Deruelle, used his name as a mark.

COALBROOK DALE (KNOWN ALSO AS COALPORT).

This factory, founded by the enterprising firm of John Rose & Co. between 1780 and 1790, absorbed the Swansea manufactory in 1820, that of Nantgarw in 1828, and that of Caughley in 1799.

The productions of Coalport vary exceedingly, from very highly finished and carefully decorated specimens in the manner of old Sèvres, to rather poor imitations of Dresden china vases, and cups and saucers of the time when encrusted flowers were the fashion. Imitations of Chelsea and Worcester were also made here. Some of the finest pieces of Coalport have, from their close resemblance to Sèvres china, been passed off for such; and there is a good story told to the author by the late Mr. Cock, Q.C., who was a personal friend of Mr. Pugh, a recent proprietor of the factory, which illustrates this. Mr. Pugh, when in London,

purchased what he considered to be a good specimen of old Sèvres for some £600, and showed it to his foreman at the works, with the remark that they must endeavour to obtain a closer resemblance with regard to certain details. The foreman listened, and then dryly observed, that inasmuch as the "model" vase *was one of their own make* some years since, he did not think that there should be much difficulty in matching it.

It is by no means infrequent to find that a service of old Sèvres has been supplemented, or the losses by breakage made good, by pieces of Coalport; and the uninitiated are surprised sometimes when at Christie's a dozen real Sèvres plates are sold for some £50 or £60, while the next lot, a dozen of the same pattern, realise only £3 or £4.

Really good specimens of this factory, not in exact imitation of other factories, but of good colour and design, and bearing the legitimate mark (the best is the monogram CBD in gold), are much appreciated and command a fair price. Lord Tweedmouth possesses a fine pair of vases with subjects *en grisaille*, and there are several specimens of various kinds of Coalport in the Museum of Practical Geology.

At Mr. Rose's death in 1841, he was succeeded by his nephew, and the latest proprietor was Mr. William Pugh.

Marks:—

Sometimes in Gold.

Mark used after the Swansea, Nantgarw, and Caughley Works were purchased.

The letter S, scratched in the paste, was sometimes used after the purchase of the Caughley factory (which see).

Within the last few years a Company entitled the "Coalport China Company," has been formed to carry on the works, and

OLD GRÉS DE FLAMANDE OR GERMAN STONEWARE.
Specimens in the Author's possession.

SIEGBURG STONEWARE.

With Coat of Arms and inscription:

VIVI
HEINRICUS IV NAV
REX FRANCO 1590.

In Mr. G. A. Bartlett's possession.

the mark now in use is an Imperial crown, with the words ENGLAND and COALPORT, the former above, and the latter below the crown. The Company's chief productions are table services.

COLOGNE STONEWARE,

OR GRÉS DE FLANDRES.

Grés de Flandres, or Grés Flammand, is the general term by which we recognise the jugs, pots, and tankards of hard stoneware of many different forms and decorations, the composition of which, to use a homely but apposite illustration, closely resembles that of the common stoneware ginger-beer bottle of to-day. The forms are quaint and good, the ground colour of the ware is very similar in colour to the paler kind of ginger-beer bottle already mentioned, but the decoration is as a rule effective and very artistic; and although in a general way the specimens bear a strong family likeness to one another, very seldom are any two pieces identical. An incised or moulded pattern is cut in the paste when soft, afterwards this is picked out in colours, generally a deep lustrous blue and a purple, and then covered by a good salt glaze. Many of these pots are mounted with hinged covers of pewter, and their decorative effect, on an old oak cabinet or dresser, is very satisfactory.

They were first imported from Cologne in the 16th century, and in one of the Lansdowne MSS., mention is made that in the year 1581 "the potts made at Cullein, called drinking potts," were first imported into England by Garrett Tynes of Aken (Aix-la-Chapelle), who had previously supplied the Low Countries. In "Chaffers" there are also quotations from the petition of a merchant named William Simpson, addressed to Queen Elizabeth, for the sole privilege of importing these "drinking stone pottes" into England. It was about this time that the manufacture of stoneware jugs called "Bellarmines," already mentioned in the chapter on "Mediæval and Renaissance," was commenced in England.

It will of course be remembered that in speaking of Flanders of the sixteenth and seventeenth centuries, a very large country is alluded to; it practically included Holland, a part of Germany, or what was generally known as the Low Countries. The stoneware which we are now considering was made at many other places besides Cologne—Raeren, a town in the old duchy of Limburg, Siegburg, opposite Bonn on the Rhine, Verviers,

Namur, Coblentz and its neighbourhood, besides other towns. So far as we know the industry commenced at Cologne, and became common to a great many parts of the Netherlands, where the necessary clays, and the requisite artistic skill, were to be found. Many of these old German stoneware pots, as we are now more inclined to call them, are of a brownish shade, in shape resembling an enlarged "Bellarmine" with the mask of a

Cabaret of Copenhagen China, formerly in the Walker-Joy collection.

bearded man on the neck, and a coat of arms on the body; others are of "Cannette" shape like the one illustrated, with some heraldic device or coat of arms, and a motto or legend in old German or Flemish.

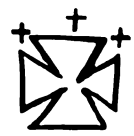
Many are without any mark, some have initials and dates, and several of these are reproduced in the large edition of "Chaffers."

There is an excellent representative collection of this old German stoneware or Grés de Flandres in the South Kensington Museum.

COPELAND (see SPODE).

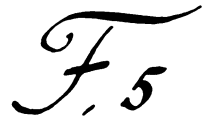
COPENHAGEN.

This factory was founded about 1760 by a Frenchman named Fournier, who, however, estimated his own services at so high a rate of remuneration that the undertaking was for a time abandoned. In 1772 the factory was resuscitated by Müller, a chemist of some repute, the requisite capital being raised by shares. These the Government took at par in 1775, on its failure as a paying concern, and continued it as a State establishment; but it was still very unprofitable. Of late years, however, a fresh amount of vigour has been given to the undertaking, and the sales now, especially in this country, are considerable. Some of the earlier specimens are finely finished, with landscapes well executed. The paste is hard, and the marks—three parallel wavy lines in blue—signify the Sound and the Great and Little Belts. The manufactory was until lately a Government concern, and is "Royal," as distinguished from other private factories. The chief artistic productions are copies of Thorwalsden's models in white and terra-cotta coloured *biscuit*, both statuettes and bas-reliefs. Useful services, prettily decorated, are also made to a large extent (a favourite colour being blue) in simple designs.



B & G

Bing and Grondahl, 1850.
(Copies of Thorwalsden's Subjects.)



This mark occurs in gold on a very beautiful tea service in the Franks collection; it is probably the initial letter of the King (Frederick) and placed upon a special service made for royal use. Mr. H. E. B. Harrison has a sauce-boat with this mark.

Faience was also made at Copenhagen in the last century, but little is known about it.

COURTILLE (see PARIS).

CREIL, Dept. Oise.

A manufactory of a fine faience, possessing some of the qualities of porcelain but lacking its transparency, was founded here at the latter end of the eighteenth century. It was generally white, and printed with historical subjects. The mark was stamped in the paste, and also stencilled. (Specimens in Museum of Practical Geology.)

Dagoty (see Paris).

DANTZIG.

This mark is referred to by Herr Jännike as found upon faience that was made here.

Darmstadt (see Hesse-Darmstadt).

Darté (see Paris).

DAVENPORT.

The manufactory established in 1773 at Longport, near Burslem, passed into the hands of a Mr. Davenport in 1793, and remained for many years in the family, until 1876, when the works were closed. They manufactured porcelain of good quality, earthenware or stone china, and also glass.

The marks used were the words "Davenport" and "Longport," variously arranged, with or without an anchor. These marks are generally stencilled in colour. A later mark on fine china was a capital D, impressed. Mrs. Baildon has a cup with this mark.

Davenport
LONGPORT

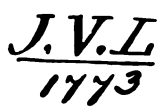
DELFT.

The old Dutch town of Delft, between the Hague and Rotterdam, belonging to a nation which, at one time, was the only European power that the Japanese allowed an entrance into their ports, availed itself of its large importion of Eastern porcelain to attempt copies thereof. These resulted in a product known as Delft, which, though an earthenware in substance, has yet much of the feeling and character of Oriental porcelain, and, in the fine colour (the Oriental blue) and peculiar bluish white of the ground of some of the best specimens, is very closely assimilated to its original models. Like the term majolica, "delft" is often carelessly applied to all sorts of glazed earthenware.

Faience, chiefly in blue and white, is still made at Delft by Thoovt and Labouchère. Their mark is the name of the firm, impressed, and sometimes the device to which a note is attached in the following *fabrique* marks :—

Mark of factory at Delft, Thoovt, and Labouchère.

C. Zachtleven Fa.
1650.



Collectors are especially warned against the numerous reproductions, made chiefly in Paris, of all the old Delft marks. Very seldom is a really genuine specimen seen outside of a museum or collection of repute. (See Chapter VI.)

DELFT MARKS.

The number of Delft marks is very large, but the four pages given here are representative. In "Chaffers" there is a list of Delft potters, with their dates from 1614 to 1813, and in Jännike's book there are no less than 167 marks; the majority of these are different potters' signatures, initials, or devices.

Jacobus Pynacker, 1672.

Johannes van der Wal, 1691.

Jan van der Bue

Gerrit Kam, 1674.

Adrian Pynacker, 1690.

C. Witsenburg, 16

Pieter Poulisse, 1690.

Renier Hey, 169

Aly Jans van der Meer, 1671

Willem Kool, 16

Th. Witsenburgh, 1690. de witte Star.

Joh. Knötter, 16

Jacobus Kool, 1676.

M Gouda, 1671.

Corn. van Schagen,

Dirck van Schie, 1679.

Corn. van der Kl

de Roos.

Joh. Groen, 1683.

Jan v. d. Buergen,

Jan van der Laen, 1675.

Lucas van Kessel, 1675.

de Roos.

Lucas van Dale, 16

Amerensie van Kessel, 1675.

Dirck van der Kest de boot.

de blompot.

P. Verburg, 1759.

P. Verburg.

I. & G. de Koning.

. Kruisweg, 1759.

oh. Pennis, 1759.

.T.C

I.1663.

I. 1725

uda, 1675

728.

Verhagen, 1759.

Verhagen, Wtb.

y Brouwer, 1699.

Q. Kleynoven, 1680.

MVB
1757

PVB

C P S
1764

J. Pennis?

Kornelis van Dyck,

I T D
12

J. T. Dextra.

J.V.L
1773

AVH
D7M
ZD
1773

J:G

MB

M. Boender, 1713.

Leonardus

L. van Amsterdam.

PC

IG
56

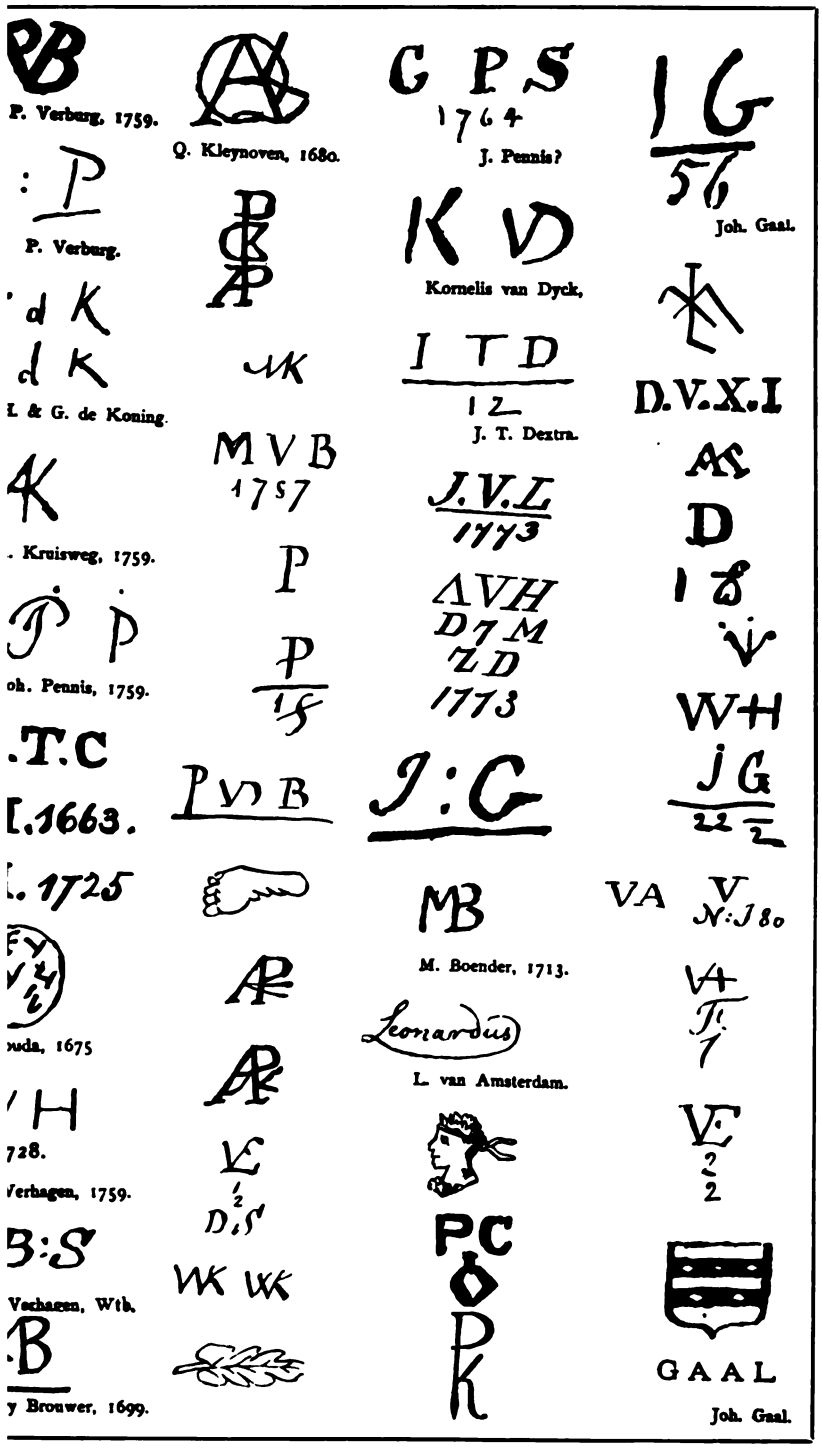
Joh. Gaal.

D.V.X.I

D

WH

JG
22 2



VA V
N:J80

GAAL

Joh. Gaal.

v. d. Even?

H:S.T

R

K

R

R÷I

1765

D.M

I.G.V

1768

B F S

H v S

1781

V

D

18

J v o H

J E

K: D

Suter Van der Even.

R$

R

M.V.B

1757

K v K

1731

G D G

1779

K

7/180

S.J.8.

W

H·

W.D.

P.V.D.S.

A° 1754.

Jan Decker

1698.

G

K

1763

Z

4

AP

I·D·P

1698

180

A D B

ANNO

1774

C.D.G.

P

B P

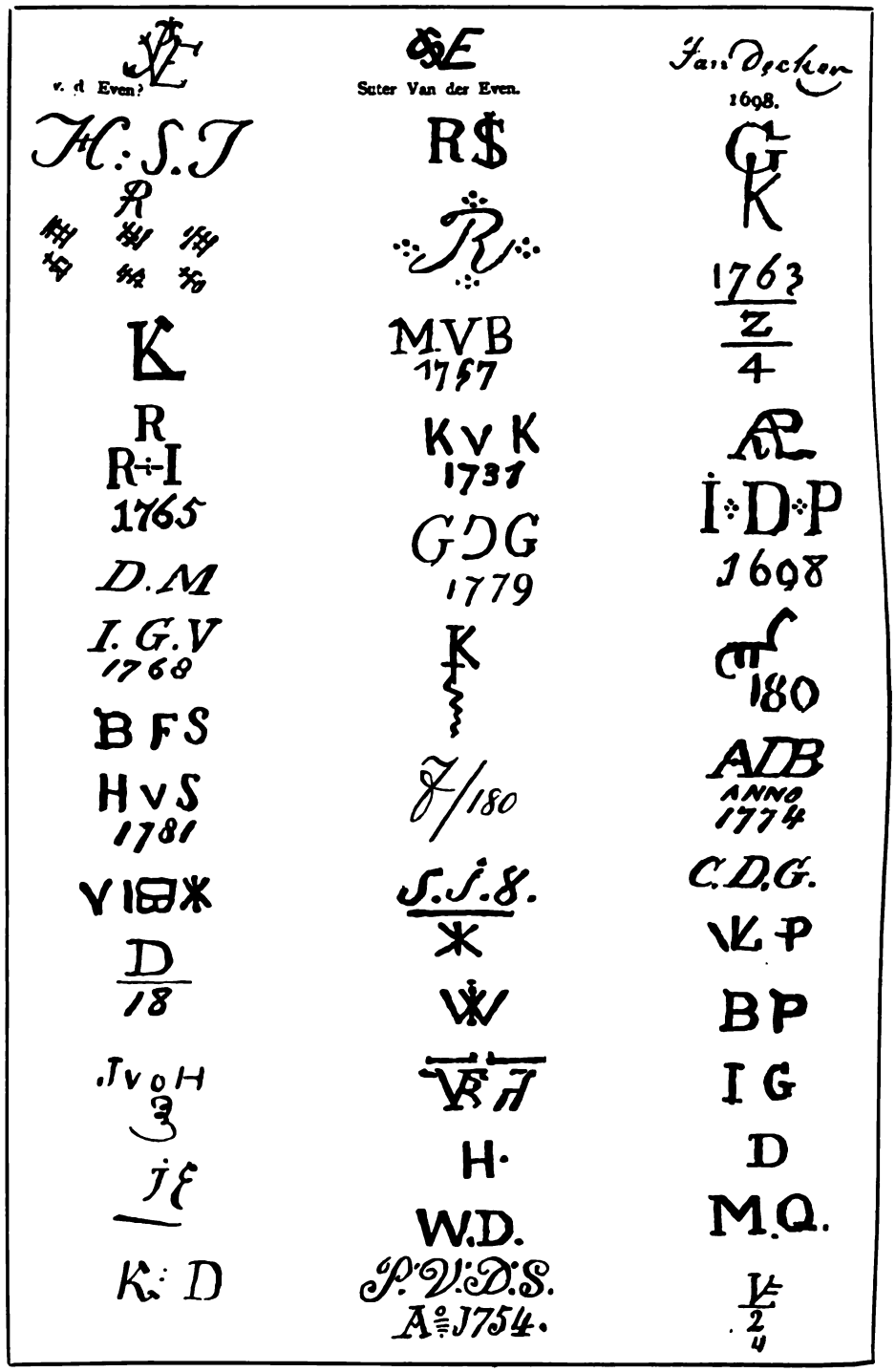
I G

D

M.Q.

2

4



De Klaauw
Lambert Sanderus, 1764

De Roos
D. Van der Does, 1764.

De Drie Klokken
W Van der Does, 1764.

Paris Claude Révérend.

Révérend?

T'Fortuyn.

De Witte Ster
A. Kiell, 1764.

W. Vander Briel.

évérend?

De Vergulde Boot
I den Appel, 1764.

S. P. Roerder?

De Paauw 1651

De Lampet Kan–
G. Brouwer, 1764.

de twe Wildemanns
W. Van Beek, 1764.

de dubbelde Schenkkann
T. Spaandonck, 4764.

Johannes Mesch, 1680.

Keyser and Pynaker 1680

De Witte Ster.

Jans Kuylick, 1680.

De Metaale Pot. 1680

DE MORGAN & Co.

A modern firm of potters, established at the Sands End Works, Fulham, in 1888, by Mr. William de Morgan and Mr. Halsey Ricardo, an architect. The productions are principally lustre-ware in imitation of Hispano-Moresco, and pottery in the Persian and Dutch styles. Marks: The name and address of the firm, and the device in the margin.

Mr. de Morgan had until recently a London warehouse in Great Marlborough Street.

DERBY.

It is not known when the manufactory of pottery first commenced at Derby, but it was before 1750, when Messrs. John & Christopher Heath were the proprietors of the Derby Pot Works. This firm became bankrupt in 1780, and the stock was sold. The Derby Porcelain Works were started in 1751 by William Duesbury of Longton, Staffordshire. It is said that he learned the secret of china making from a Frenchman named Andrew Planché, who had for some time resided in Saxony, and who settled in Derby about 1745. Mr. Jewitt quotes from a draft deed of partnership in his possession, made between William Duesbury, an enameller, John Heath, gentleman, and Andrew Planché, "china maker," dated 1st January 1756, and suggests that as the partnership-deed draft was never duly executed, and as Planché's name does not occur in any future papers, he was by some means or other turned out of the concern after all the information he could give had been obtained. Heath appears to have been the capitalist, and Duesbury to have found the ability and energy necessary to make the business a profitable and successful one.

The site of the manufactory was in Nottingham Road, since built over by the Midland Railway Co., and under Duesbury's management the "output" of the factory would appear to have grown rapidly. In 1763 a consignment of goods sent to London for sale, consisted of 41 cases of china, and realised the sum of £666, 17s. 6d. We give the contents of some of these cases, and it is interesting to compare the prices with those given at the present time for similar pieces to those named.

No. 41 contained—

8 large Flower Jars . . .	at 21s.	4 large Pigeons	at 7s.
3 large Inkstands . . .	„ 42s.	12 small Rabbits	„ 2s.
1 small do.	„ 24s.	12 Chickens	„ 2s.
4 large Britannias . . .	„ 36s.	16 small Baskets	„ 2s. 6d.
6 second-sized Hussars .	„ 12s.		

Box No. 31—

4 large Quarters	at 40s.	6 Miltons	at 42s.
4 Shakespeares	„ 42s.	24 Bucks on Pedestals . .	„ 2s. 6d.

In 1769 Duesbury purchased the whole stock and plant of the Chelsea factory, which was sold off in that year, after the proprietor, M. Nicholas Sprimont, had advertised the concern for sale in 1764 and again in 1769. (See CHELSEA.)

There appears to have been some dispute afterwards, respecting certain articles which the vendor contended had not been included in the sale.

For some fifteen years Duesbury carried on the two factories, and this is the period known as "Chelsea-Derby," the marks of which are given below. It is during this time that some of the best china was produced. The models of both factories seem to have been interchanged, and therefore we find occasionally a well-known Chelsea model with the kind of decoration more generally ascribed to Derby. The beautiful ground colour of crimson-lake was introduced during this time, and also a very refined and delicate form of decoration known as "gold stripes," generally relieved with round or oval medallions of beautifully painted pastoral or mythological subjects on one side of a vase, and landscapes on the reverse. (See full-page illustration.)

The productions of the Chelsea-Derby factories were disposed of by periodical auctions, and in a useful work of reference, which Mr. Nightingale has contributed to the collector's[1] library, one can see in the reprints of Mr. Christie's catalogues the descriptions and prices realised at this time. These prices now would be represented approximately by pounds for the same amount in shillings, when sold at the time of their production at the factory.

During this time, 1773–1785, Mr. Duesbury had a London house in Bedford Street, Covent Garden, and the business appears to have been conducted in a very able manner; considerable assistance being rendered in the management by the eldest son of

[1] "*Contribution to the History of Early English Porcelain, from contemporary sources*," by J. C. Nightingale.

the proprietor, who became partner a few months before his father's death in 1786. Duesbury the second seems to have applied himself very closely to the improvement of the manufacture, and to have received considerable support from royalty and the court, models being lent by the Duke of Newcastle and Lady Spencer, and sketches by Lord Lonsdale. Those services which are now so well known for their decoration of landscapes in medallions, may be assigned to this date. Mr. Kean, sometime partner in the firm, managed the business for a short time after Mr. Duesbury's death in 1796.

In 1815 the premises were leased to Robert Bloor, formerly clerk to Mr. Duesbury, and though by the sale of many indifferently-finished specimens he became rapidly rich, the decline of the Derby manufactory may be traced from his assumption of the management. The London house at this time was 34, Old Bond Street, where Mr. Courteney sold the productions consigned from Derby.

Mr. Bloor died in 1849; the stock-in-trade was sold to Mr. Samuel Boyle of Fenton; and the buildings were pulled down.

The business seems to a certain extent to have been continued by Messrs. Locker & Co., but at different premises. They were in turn succeeded by Messrs. Stevenson, Sharp & Co., in 1859. The firm afterwards became Stevenson & Hancock, and on the death of Mr. Stevenson in 1866, Mr. Sampson Hancock became the sole proprietor, and still continues to produce Crown Derby china upon the old lines. His services are fairly good reproductions of some of the old patterns, and the work is carefully executed. As the letters S. H. in the adopted mark serve equally well for Sampson Hancock as for Stevenson & Hancock, it has not been altered. It is of interest to note that the present Mr. Hancock's great-great-grandfather was the original Mr. Duesbury's apprentice.

A joint-stock company was formed in 1875, having a capital of some £67,000, to carry on upon a large scale the old industry of Derby. Mr. Edward Philips, formerly of the Worcester factory, was managing director, Mr. W. R. Ingram, sculptor, was modeller, and the shareholders were mostly local gentlemen. A factory was built upon the site of the old workhouse, and under the title of The Crown Derby Porcelain Co., business upon a considerable scale was commenced; the mark of D in reversed cyphers surmounted by a crown being adopted.

In 1890 the Company obtained permission to use the prefix "Royal," and the mark was thereupon slightly altered.

The productions of this Company are very decorative, but little attempt is made to copy the old models.

The paste of the old Crown Derby porcelain is fine, white, and soft, and many of the landscapes and flower-pieces are admirably painted. The finest of the latter are by the hand of William Billingsley, the pupil of Zachariah Bowman, who was one of the best landscape and flower artists of the Worcester factory. The beautiful *biscuit*, too, of Derby, is worthy of notice, and some admirably modelled figures are in existence, rivalling in many respects the *biscuit* of Sèvres.

Indeed it is only fair to say of the very best specimens of old

Cup, Cover, and Saucer of Crown Derby, blue and gold border (Jermyn Street Museum).

Crown Derby, and of the finest Chelsea-Derby, that both as regards paste and decoration one may compare them in every way to good Sèvres china. As, however, in distinct contrast to Sèvres, a good deal of Crown Derby china was made for sale, and therefore quickly and imperfectly finished, it must be emphatically pointed out that the above comparison is only intended to apply to the finest specimens of vases and services, which were probably made as orders from the art patrons of the time, who were prepared to pay for the best workmanship of which the factory was capable.

A distinctive feature in the decoration of the tea and

coffee services is a beautiful transparent full blue, generally used as a border, relieved by gilding; the cups were often fluted.

Specimens with medallions of landscapes or figure subjects, in plain self-coloured grounds, are much appreciated. The colours are mostly lilac, pale and dark blue, pink, green, and, rarest and most beautiful of all, canary yellow.

As regards the colour of the marks, they occur in red, blue, and puce. A general impression prevails that the puce mark indicates the best specimens. We do not know that there is any

Old Crown Derby Dwarfs (in the collection of Mr. D. W. Macdonald).

ground for this, but certainly the puce mark, as a general rule, is found on some of the best.

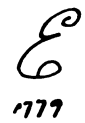
While these pages are being prepared for the press (1898), another work on Derby porcelain, entitled "*Bow, Chelsea, and Derby Porcelain*," by William Bemrose, has been published, which gives some further details of the important old English china factory of "Derby." Professor Church's "*English Porcelain*" should also be consulted. Mr. John Haslem's book also contains many

useful references; he was employed at the factory, and his book gives the original prices at which the different groups and figures were sold at the works. Many of these have a number scratched in the paste, and by this, and the description given by Haslem, they can be easily identified. Many Derby groups and figures bear no other mark save this number, and in some cases the "first," "second," or "third" size are also incised.

The following marks are arranged chronologically so far as possible :—

DERBY.

(Generally scratched in the paste.)



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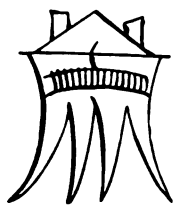
(Generally in gold.)

(In gold.)

The above are marks of the Chelsea-Derby period, 1769 to 1784.



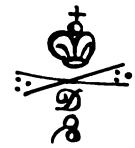
The above marks, intended to represent a three-legged stool, are evidently the copies of a Chinese mark which is given by Chaffers. It occurs very rarely, and on specimens of early date.

W. DUESBURY.
1803.

DUESBURY
DERBY

CROWN DERBY.

DERBY. Early mark.



Duesbury & Kean.

BLOOR. Period: 1815 to 1839.

LOCKER.

On transfer printed ware. Occurs upon a single specimen in the Worcester Porcelain Works Museum.

DERBY.

Both marks generally stencilled in red.

DERBY. Stevenson & Co. in 1859.

SAMPSON HANCOCK in 1859.

Mark of New Manufactory (1875).

Present mark of Crown Derby Factory, adopted 1890.

DESVRE (PAS DE CALAIS).

Somewhat coarsely painted pottery was made here in the sixteenth and seventeenth centuries. The name of the place was used as the mark, and sometimes the letters D. P. for Dupré Poulaine, who carried on the factory up to 1732.

DIHL (see PARIS).

DIJON (see PREMIÈRES).

DIRMSTEIN.

A factory, known as the Bishop of Worms' Faience Factory, was established here before 1774, to which Herr Ernst Zais attributes this mark:

The manufacture ceased in 1788.

DIRUTA (see MAJOLICA).

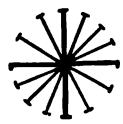
DOCCIA.

In 1735 the Marquis Carlo Ginori commenced the manufacture of porcelain at the Villa Doccia, near Florence; the *fabrique* has been continued by his successors up to the present day.

The earlier productions of Doccia are well worth acquiring. Collectors who are acquainted with the characteristics of old Venetian china will find many points of similarity. The decoration is generally on a white ground with landscapes in medallions, Italian peasants, views of towns and buildings, or single figures. A favourite style of decoration is to paint the centre landscape or subject in a reddish-pink colour, while a broad band of deep blue relieves the border. Doccia china is generally found in parts of table services, vases very rarely, and figures or groups still more seldom.

In 1821, when the works at Capo di Monte were discontinued, a large quantity of moulds were acquired for the Doccia factory. Since that time the output has consisted principally of

copies of Capo di Monte china, including the marks, many of the pieces being wonderfully good imitations. Excellent copies of sixteenth century majolica are also made here. The mark on the earlier specimens is generally a star, adopted from the arms of Ginori; this mark is almost identical with one of the Nove marks, and it is well-nigh impossible to distinguish between them. A great deal of Doccia is unmarked.



Established 1735.

Fanciullacci.

GINORI.
XVIII. Century.

CA
N.S.
XVIII. Century.

DOE AND ROGERS.

Doe and Rogers were painters for Chamberlains of Worcester; their names are occasionally found either together or separately, of course referring only to the decoration (see WORCESTER).

DON POTTERY (NEAR DONCASTER).

These works were established about 1790 by John Green, a partner in the Leeds factory (which see). His ware was very similar to that made at Leeds. After various changes in the firm, the factory was bought in 1834 by Mr. Samuel Barker, by whose descendants it is still carried on. The mark used since 1834 is a demi lion rampant holding a flag, inscribed DON, and underneath POTTERY; and sometimes the name BARKER, and an eagle displayed on a ducal coronet.

DON POTTERY

GREEN.
DON POTTERY.

Established 1790, by J. Green; in 1807 Clark joined.

DRESDEN VASE.

Yellow ground with panel of Chinese decoration, early period, marked A. R., the Monogram of AUGUSTUS REX, circa. 1720, in the Author's possession.

DORNHEIM.

Herr Jännike ("*Grundriss der Keramik*") gives the following mark as that of Kock & Fischer, faience manufacturers, of Dornheim. Doubtless many pieces have been sold for Dresden, the mark of which it closely resembles.

DOULTON WARE (see LAMBETH).

DRESDEN, SAXONY.

The credit of what may be justly termed the second invention of the manufacture of hard porcelain belongs to Saxony. It is true that the Portuguese merchants had, as early as the sixteenth century, introduced Chinese porcelain very generally into Europe, but the mode of its production was perfectly unknown. The process was discovered by John Böttger, an apothecary's assistant at Berlin, who, being suspected of alchemy, had fled to Saxony to elude persecution. His secret being deemed of importance by the king-elector, a manufactory was established at Meissen in 1709, where, after a number of experiments had been made, the desired porcelain was at last produced. The earlier specimens—now very rare, and called after their producer—were of a dark red colour, something like jasper, and were only ornamented by the gilders or silversmiths of that time; and as a suitable glaze by the enamelling process had not then been adopted, the polished surface was obtained by means of the lathe. Later on, however, a fine white earth was discovered, out of which the first really fine porcelain was manufactured. Augustus the Strong, Elector of Saxony, who has been termed the "King of China Maniacs!" took the greatest personal interest in this novel art, and to this royal support we are indebted for many of the finest old specimens that now adorn the gallery at Dresden, and are to be found in some of our best private collections.

It is a historical fact that Augustus Rex presented William I. of Prussia with a regiment of dragoons, completely equipped, in return for twenty-two enormous vases, still to be seen in the royal collection at Dresden. Böttger, the first director, died at the early age of thirty-seven, his death, Marryat tells us, being accelerated by intemperate living, and he was succeeded in office by Höroldt, in 1722, who introduced into the decoration the intricate gilded borders and medallions, in the Chinese style, by which that period is known. To this time belong those charming services decorated first with Chinese subjects and afterwards with seaports,

marked with the letters K.P.F., K.P.M. ("*Königlichen Porzellan Fabrik or Manufactur*"). Höroldt's time is also distinguished by the swords (the mark of *fabrique*) being smaller, and connected by the hilts.

In 1731, Joachim Kändler, an artist of great merit, superintended the modelling, and introduced wreaths, bouquets of flowers, chandeliers, vases, and animals. In none of his productions, however, was shown so keen a sense of humour as in those two interesting specimens, "Count Brühl's tailor and wife."

We quote the anecdote from Marryat's "*Pottery and Porcelain.*" Count Brühl, the profligate minister of Augustus II., whose splendid palace and terrace are the great ornaments of

TAILOR'S WIFE.

TAILOR.

DRESDEN. EARLY PERIOD.
Count Brühl's tailor and wife. Modelled by J. Kändler.

Dresden, was importuned by his tailor to be allowed to see the manufactory, admission to which was strictly prohibited. At length he consented, and the tailor upon his entrance was presented with the two last new pieces made—which were, one a grotesque figure, a portrait of himself, mounted upon a he-goat, with the shears and all the other implements of his trade, and the other, his wife upon a she-goat with a baby in swaddling clothes. The poor tailor was so annoyed with these caricatures, that he turned back without desiring to see more.

Kändler had also commenced a colossal statue of Augustus II., but had only completed the head when the works were stopped by the war, when, in 1745, Frederick the Great attacked Dresden, and many pieces were seized and sold, and the electoral archives

DRESDEN PORCELAIN.
Portion of Tea and Coffee Service, Höroldt period.

plundered. In 1759, too, the manufactory was again a severe sufferer from military pillage, Meissen being the battlefield between the Austrians and the Prussians.

Dresden figures of the time of Kändler, and also during the King's period, were made for mounting in ormolu, as was the fashion of the time. Clocks and candelabra of ormolu with scroll feet and china flowers, have a Dresden group, figure, bird, or animal, as a *pièce de resistance*. As in such case the base of the figure would be hidden by the mount, the mark on pieces intended for mounting will be found at the *back* of the figures, near the base. Figures of this kind are invariably of good quality.

Pot pourri Vase, Old Dresden Porcelain (coll. Duke de Martina).

Upon the restoration of peace, Dietrich, a native painter of some eminence, became director, but from this time the concern was unable to pay its expenses, and became a heavy drain on the King's private means. The period which followed was under his Majesty's immediate directorship, and is known as the King's period (1778), indicated by a dot between the hilts of the swords, from which mark it has also acquired the cognomen of "Saxe au point," and specimens produced at this time are of good quality. The Marcolini period followed in 1796, indicated by a star between the sword hilts, and very frequently a numeral generally "4," in blue. The decoration of this time is very rich, the deep *gros bleu*, or *bleu de roi*, being much used as a ground-colour, and groups of mythological figures and landscapes are very carefully painted.

In addition to the productions of the periods of the directorates alluded to, the porcelain was sometimes sold by the factory in the white, and decorated by private firms and individuals. There is in existence a small number of specimens, chiefly parts of a tea-service decorated by one Baron Busch, who is said to have invented a method of engraving the porcelain with a diamond and then rubbing in a black colouring matter which gives the effect of

fine etching. The Duke of Brunswick possessed a service of this work which was valued at £10,000. Single specimen cups and saucers are to be found in private collections. There is one in the Franks collection, and another in that of Mr. Charles Borradaile.

Dresden Vase, blue encrusted flowers, with Watteau subject on gold ground, mounted in richly chased gilt bronze (Jones Bequest, South Kensington Museum).

Coming to a much later period, within the last fifty years, a great quantity of Meissen porcelain was decorated in the town of Dresden, by firms whose names are now almost forgotten, but who, fifteen or twenty years ago, did an extensive trade in decorating Meissen china, and generally imparting to it the effect

of an earlier period of decoration. Many such pieces now come into the market, and puzzle those who are not intimately acquainted with the peculiarities of the genuine old Meissen decoration of the more desirable periods.

The present directors still manufacture from the old models and occasionally add new ones. The more highly finished specimens take rank with other modern productions of the highest standards, but the general output of the factory has fallen out of favour on account of the over colouring and high glaze which do not please the fastidious taste of the collector, while those who buy china simply for ornament, are satisfied with the cheaper imitations made in Paris, and at Coburg and other German towns.

Milk-pot of Dresden Porcelain.

These imitations have marks very similar to the Meissen *fabrique* marks, and until lately no means were taken by the royal factory to check this injury to its trade and reputation. During the last few years, however, their trade marks have been strictly protected, and there have been several prosecutions under the "Merchandise Marks Act," which has rendered the selling of china with forged marks a serious matter.

At the present time really fine old Meissen china is exceedingly rare, and the prices it realises are very high. The finest private collection, second only to that in the Japan Palace of Dresden, is the one formed by the Hon. W. F. B. Massey Mainwaring, M.P., and for many years exhibited at the Bethnal Green Museum. As these pages are in the press (May 1899), this collection has just been purchased by Mr. King, a South African millionaire, for the large sum of £50,000. Mr. T. J. Firbank, M.P., has also a very fine and interesting collection, which includes a great number of curious mountebank figures in costume, which are of the best period.

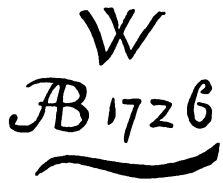
Impressed marks of Böttger.

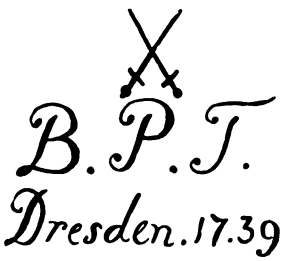
DRESDEN (Meissen).
Augustus Rex, 1709–1726. This mark is generally without the crown.

DRESDEN. Wand of Æsculapius.
Established c. 1712. Porcelain for sale, 1715–1720.

Used 1716 to 1720.

Meissen,
27 Augusti 1726.

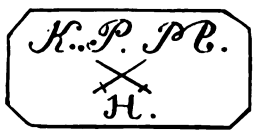




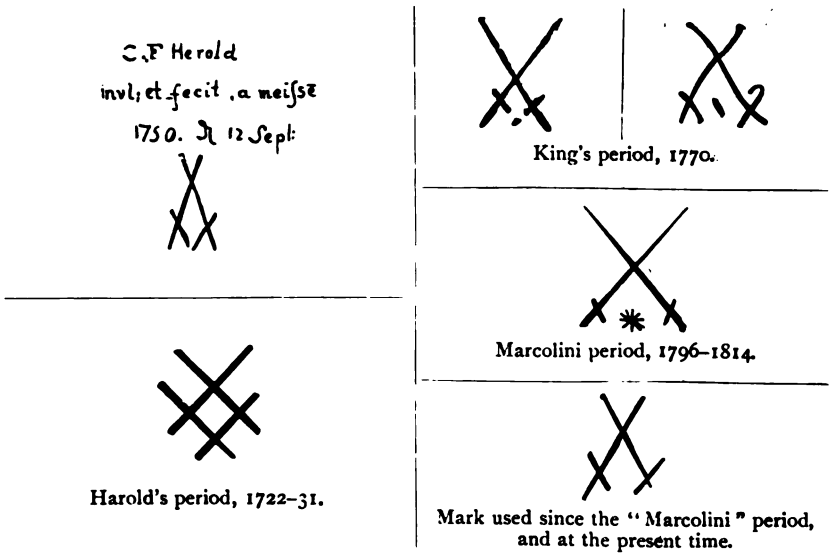
Impressed mark found on Dresden *Biscuit.*

K.H.C.W.

Königliche Porzellan Manufactur.



These two initial letters are on some vases also bearing the crossed swords in H. M. collection at Windsor Castle.



NOTE.—Much misapprehension has arisen respecting the nick or cut (in the paste) across the mark (swords). One such cut signifies that the white china was sold as white, and therefore has been coloured in some outside *atelier*. In some cases, however, this after-colouring is exceedingly clever, and has more the appearance of an old piece than one finished in the orthodox manner.

Either one or more such "nicks," not across the swords but above or below, signifies some defect in the piece, but these defects are sometimes so slight as to cause little or no difference in the value of the article so marked.

The best known of these private firms in Dresden, as distinguished from the Royal or State factory, were Wolfsohn and Meyers. The former adopted some forty or fifty years ago as a *fabrique* mark the monogram of the Royal founder of the Meissen factory, as in margin, and this is sometimes used to deceive inexperienced collectors, and induce them to purchase the comparatively modern imitation bearing the mark in the margin, for the veritable "Augustus Rex" early pieces, which are very scarce and valuable.

Some few years ago the Royal factory obtained a decision in the German law courts prohibiting the use of this mark, and the firm then adopted another mark, the letter D, or the word "Dresden," surmounted by a crown—sometimes called Crown Dresden.

Another mark which we sometimes find upon Dresden china of some thirty or forty years ago, is that in the margin, made by Meyers, the second manufacturer alluded to, the initial letter M being that of his name, and the bar across the swords to indicate a difference from the Royal Meissen factory. Another mark, very similar to this, is that with the letter S between the hilts. This is an early mark of M. Samson of Paris, the famous maker of imitations. There were other makers and decorators of "Dresden," one being a man named Thieme, who adopted his initial letter as a mark, but many of his productions bore also, or instead, a colourable imitation of the crossed swords. (See also Chapter VI.)

The mark in the margin is given by Chaffers as that on some modern Dresden seaux in the late Lord Cadogan's collection.

Dublin

Uncertain. About 1760.

DONOVAN.

Donovan, Dublin.

1790. Donovan, a decorator only.

DUBLIN.

Captain Henry Delamain appears to have established a factory of earthenware here, sometime prior to 1753. It is not known what mark he used. A considerable quantity of table ware, much resembling Leeds ware, is marked with a harp and crown, and the name Dublin. Donovan, whose name sometimes occurs, was not a manufacturer, but he decorated all sorts of pottery, and used his own name, as well as imitating various marks.

EISENACH

Herr Jännike gives the following as the mark of A. Saeltzer, a maker of faience at Eisenach.

ELBOGEN, Bohemia.

Established in 1815 by M. Haidinger, but a factory of which little is known, and specimens are very rare. Hard paste, and mark, an arm holding a sword, impressed in the paste.

Elers Ware (see Bradwell).

ENGLEFONTAINE.

Herr Jännike gives the following mark for pottery made here :—

EPERNAY.

Enamelled faience was made here in the seventeenth and eighteenth centuries. Some pieces are marked with the word "Epernay" in raised letters.

ESTE, near Padua.

Faience and porcelain were both made here from the middle of the last century down to a recent date. Several firms appear to have had works in this locality. The following marks are known :—

ESTE
G.
XVIII. Century.

ESTE + 1783 +

D. B. are the initials of Domenico Brunello ; G. F. of Girolamo Franchini. The name of Fabris also occurs.

ETIOLLES, Dept. Seine et Oise.

A small factory, established by Monnier in 1766, near Corbeil. The mark is composed of letters, M. P., joined together, and

sometimes the word Etiolles in full. The specimens of this factory are very similar to many other French *fabriques* of hard-paste porcelain. It is sought after chiefly for its rarity.

MP | Etiolles 1768 Pellevé

A service of this *fabrique*, dated 1770 and marked "Etiolles, Pellevé," was purchased by Mr. Samuel Litchfield (the author's father) some thirty years ago. After many changes of ownership, the various pieces were sold separately, and they now occasionally come into the market. The mark is scratched in the paste very lightly, and being without colour, is easily overlooked.

FABRIANO (see MAJOLICA).

FAENZA.

The majolica of Faenza produced at the end of the fifteenth century is perhaps the most highly prized of all the beautiful ceramic productions of the best period of art in Italy, and its characteristics and peculiarities deserve the most careful attention and examination of the collector. Generally speaking, the pigments selected are blue and yellow, sometimes the ornament being in blue on yellow ground and sometimes the reverse. Perhaps the most famous specimen is the beautiful plate with grotesque figures, masks, cupids, trophies of arms, and a satyr playing on a pipe, with the motto *Auxillium meum de Domino*, and date 1508, for which M. Adolphe de Rothschild paid £920 at the Fountaine sale in 1884.

Mr. George Salting has some famous specimens in his loan collection at the South Kensington Museum, amongst others being the Baluster-shaped vase with similar decoration in blue and deep orange colours, for which he paid £1100.

Some of the best pieces of Faenza majolica are those which are attributed to the handiwork of one Pirote or Pirota, and his mark, which sometimes is the inscription "Fato in Faenza in Casa Pirota," and sometimes a curious device, is very highly appreciated by collectors.

The marks in all their different variety are given fully in "Chaffers," but are not reproduced here partly on account of space, and partly because it is almost impossible to find a genuine specimen for sale except when a celebrated collection is dispersed. Under the notice on *Majolica*, *q.v.*, there will be found a few representative marks and inscriptions of Faenza as of other Italian majolicas of the time.

The magnificent collection formed by Mr. George Salting, and on loan at the South Kensington Museum, should be very carefully studied by the amateur who wishes to add genuine pieces of Faenza to his cabinet. The large edition of Chaffers and Dr. Drury Fortnum's "*Majolica*" should be consulted.

A revival of the art of making artistic majolica took place here in 1850, when Professor Farini, having purchased part of the collection of the Museum Passelini, which was dispersed at this time, established a factory, and, owing to his skill and energy, the productions attained considerable excellence. In 1863 he was succeeded at his death by his son Ludovicus, and in 1878 a partial change in the proprietorship took place. The old models and decoration are successfully reproduced, and are of high merit. The marks are an anchor and the word FAENZA, A. FARINI & Co., altered in 1878 to the device of two triangles intersecting each other and the letter F.

FENTON, Staffordshire.

Pottery has been made here from very early times, and in the last century there were several factories. The most notable of these were those of Thomas Whieldon (at one time in partnership with Wedgwood), John Barker, Robert Garren, and Thomas Green. The latter also made porcelain. A modern factory of encaustic tiles, majolica, &c., was started here by Mr. Robert

Minton Taylor, under the style of the Fenton Stone Works. (See also WHIELDON.)

Marks: The names of the various makers.

FERRYBRIDGE, NEAR KNOTTINGLEY, YORKSHIRE.

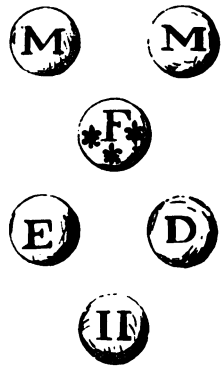
Some works were established about 1792 by Tomlinson & Co. Shortly afterwards, on taking into partnership Ralph Wedgwood (son of Thomas, Josiah's partner), they made very inferior imitations of Josiah's jasper and other wares, using the mark "Wedgwood & Co." The works have since changed hands several times. The name "Ferrybridge" was sometimes used as a mark.

FLORENCE.

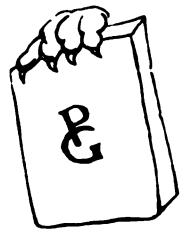
Soft-paste porcelain is said to have been first manufactured at Florence in 1580, in a laboratory established in the Château de San Marco, by Francesco I. (di Medici), Grand Duke of Tuscany, after whose death, however, the enterprise appears to have lapsed; and genuine specimens of what was in reality the first European porcelain are now extremely rare, Chaffers putting the whole number of specimens extant at thirty-six, and Drury Fortnum at forty. The mark was painted in blue, and represented the cathedral of Florence sometimes surmounting the letter F.

In 1896, a charming little ewer, only six inches high, of this very rare *fabrique*, and with the most simple decoration in blue on a white ground, realised the very high price of £304, 10s. This is now in the collection of Mr. George Salting, on loan to the South Kensington Museum.

The researches of Dr. Foresi of Florence have contributed greatly to the history of this *fabrique*. The following additional marks are given on his authority:—

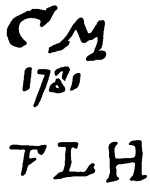


XVI. Century. Arms of the Medici.



XVI. Century. A lion's paw holding a tablet.

FLÖRSHEIM, ON THE MAIN.



The mark in the margin is attributed to Christoph Mackenhauer, a maker of faience at Flörsheim at the latter part of the last and the beginning of this century.

FONTAINEBLEAU.

A manufactory was established at Belleville in 1790 by Jacob Petit, and the earlier pieces were carefully painted; but as of late the proprietor has copied the Dresden models and style of decoration, and in order to compete in price has considerably lowered his standard of excellence, the productions of this manufactory are not much sought after, save by dealers who may buy them to sell as Dresden; some of the white figures are, however, very pretty. The mark is in blue, and, until a recent registration of trade marks hindered it, the cross swords of Saxony were also added. The present manufactory is in the Rue Paradis Poissonnière, Paris.

At Avon, near Fontainebleau, there was a considerable manufacture of faience as early as 1608. The productions seem to have been mostly small figures, and other pieces in imitation of Palissy ware. A great deal of the commoner imitations of Dresden china have been made at Fontainebleau; and until the recent stringent prosecutions under the Trades Marks Act proved that

the offering for sale of pieces of china bearing forged marks was a criminal offence, this kind of china, bearing a colourable imitation of the Dresden mark, was largely imported into England.

M. Jacquemart gives these marks :—

XVII. Century.

This is a modern mark of MM. Godebski & Cie :

Avon les Fontainebleau.

FORLI (see MAJOLICA).

FRANKENTHAL (PALATINATE, NOW BAVARIA). CARL THEODORE.

A manufactory of hard-paste porcelain was established at Frankenthal in 1754 by Paul Hannong, formerly a potter of Strasbourg. The invention of porcelain-making appears to have been his own, and he tried to sell it to the factory at Sèvres. The negotiations came to nothing, and the decree forbidding the manufacture of porcelain in France, except at Sèvres, compelled Hannong to carry his invention elsewhere. Ringler, who had left Höchst (which see) in disgust at the discovery of his papers and piracy of his secret, appears to have become director of the new works, and good porcelain was made until his death in 1761, when the Elector-Palatine, Carl Theodore, rescued the factory from collapse and purchased the plant, and his Christian names became the title of the factory. He was a zealous patron of the fine arts, and raised the tone of Frankenthal ceramics, until the decline of the factory was brought about by his becoming Elector of Bavaria (1798) and withdrawing his personal interest.

During the best period, 1765–1778, when first-class artists were employed, some very fine specimens were produced ; these are rare, and within the last few years have increased in price very considerably.

The modelling and colouring of groups and figures are

VENICE. FRANKENTHAL. NAPLES.

excellent, they have a lightness and elegance which is not surpassed by any other *fabrique*. The tea and coffee services and vases are as a rule finely painted in landscapes and subjects on white ground, but in a few instances coloured grounds have been employed with great success. Mr. Charles Borradaile has a pair of ice-pails or sceaux, with Cupids, and the crimson-lake ground-colour which we find in the best Chelsea. Rich dark blue as a ground-colour was used, and sometimes the gilding of special specimens was in two shades of gold.

A characteristic of this factory is the painting in *grisaille*, and in a reddish brown, of the subjects, and of these the drawing and shading is excellent. In the loan collection at the South Kensington Museum are some very characteristic specimens of the different styles of decoration executed at this factory. Frankenthal and Ludwigsburg are often confounded, being very similar in every respect. Frankenthal and Carl Theodore are synonymous terms.

The earlier mark was a lion rampant, the crest of the Palatinate. The monograms of Paul Hannong, and afterwards that of his son, Joseph Adam, are often found accompanying this mark. When it became a Government establishment the mark used was the Elector's monogram surmounted by his crown.

Crest used from 1755 to 1761.

J. A. Hannong.

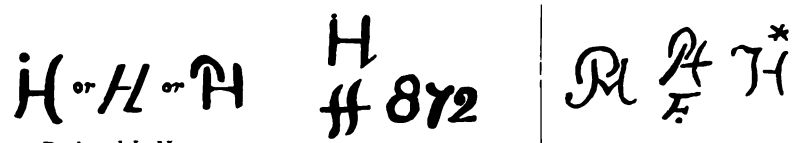
Mark of Carl Theodore, 1761.

Paul Hannong.

IHI

A mark has been attributed to Ringler.

The Hannongs also made pottery at Frankenthal, employing marks similar to those that had been used at Strasbourg (which see).



1754. Paul and J. Hannong. Hannong. 1754. Paul and J. Hannong.

FROG MUGS.

A frog mug is a drinking mug, with a small model of a frog fixed to the bottom inside. They were made at Leeds, Sunderland, Nottingham, &c.

FULDA, HESSE.

A porcelain manufactory was established in the city of Fulda by Ringler's workmen in 1763, under the immediate protection of Arnandus, Prince Bishop of Fulda, and carried on in a building adjoining the episcopal palace, the clay being found in the district of Höhe Rhin, and the fuel supplied from the beechwood forests in the vicinity. The expenses, which were very heavy, were borne by the Bishop, and some excellent specimens in vases, figures, groups, and services were produced. The factory was discontinued in 1780 on account of its great expense, and the models, &c., sold by public auction. Hard paste. Mark, two F's interlaced under a crown, signifying Fürstlich Fuldäisch (belonging to the Prince of Fulda), also a cross (the arms of Fulda). Both marks are in blue under the glaze.

FULHAM.

The honour is claimed for Fulham of the first discovery of porcelain-making in England. John Dwight, a man of considerable learning, obtained a patent in 1671 from Charles II. for the manufacture of "transparent porcellane." His ware,

PAIR OF FULDA FIGURES OF PEASANTS, FORMERLY IN THE COLLECTION OF MR. CHARLES DICKINS.

From Chaffers' "Keramic Gallery."

To face page 156.

however, was not a true porcelain, but only a semi-translucent earthenware. He also made some excellent imitations of the German grey stoneware which, up to his time, had been largely imported from Cologne. Fulham stoneware was not

Bust of Prince Rupert in Fulham stoneware (British Museum).

confined to articles of domestic use, but statuettes, busts, and fancy figures were also produced. In the South Kensington Museum is a beautiful half-length figure of a dead child, inscribed, "*Lydia Dwight, died March* 3, 1673."

The bust of Prince Rupert and statuette of Meleager in the British Museum are also excellent specimens of Fulham stoneware, and there are several examples in the Jermyn Street Museum. As regards the stoneware jugs and pots, it is in many cases difficult to decide between the claims of Fulham and some of the German factories. One has to be guided by the character of the decoration, the nationality of the coat of arms or device, and the language of the motto or legend, if there be one.

The works were carried on by Dwight's descendants until 1862, when Messrs. MacIntosh & Clements became the proprietors. In 1864 this firm was succeeded by Mr. C. T. C. Bailey, who greatly improved and enlarged the manufactory. It is now carried on by a limited company.

In 1888 Mr. William de Morgan opened a factory here (see DE MORGAN).

FÜNFKIRCHEN, HUNGARY.

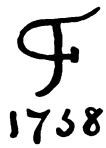
A modern factory of faience has been established here by W. Zsolnay; the ware is well decorated with floral scrolls. Mark as in the margin.

FÜRSTENBURG, BRUNSWICK.

The establishment of a porcelain manufactory at Fürstenburg was due to Charles William Ferdinand, Duke of Brunswick, who in 1737 married Augusta, daughter of Frederick, Prince of Wales, and granddaughter of George II. He, being ambitious to be the proprietor of some ceramic works, engaged a Höchst workman, one Bengraf, to leave his employment and take the superintendence of a furnace. His master, Gelz, however, learning his intention, obtained an electoral commission to force his secret of the various processes to be given up to him before leaving, and on Bengraf's refusal to do this he was placed under arrest and kept without food until the terms were complied with, when he was released, and arrived at Fürstenburg in 1750 to found a manufactory. He died, however, very shortly after its commencement, when the enterprise was taken up with much skill and spirit by Baron Von Lang, whose knowledge of chemistry enabled him to carry on the works with success. The paste is hard, and character of ware somewhat like the

OLD FULHAM STONEWARE.
In the possession of Mr. G. A. Bartlett.

Meissen, but coarser. The mark is the cypher F, in blue under the glaze.



The first of these marks is somewhat uncertain, though usually attributed to this factory. The following mark has previously been attributed to Hesse-Cassel, but as it has been found on pieces marked with the letter F, as above, it is now considered probable that it really belongs to Fürstenburg.

GENEVA (see NYON).

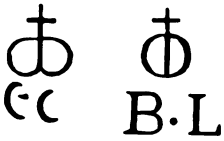
GENOA.

Majolica was made here as early as 1548; it was not unlike that made at Savona (which see). All the following marks are attributed to Genoa, but most of them are somewhat uncertain.

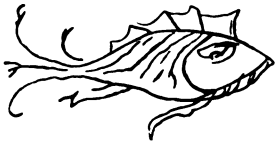
XVIII. Century.

XVIII. Century.

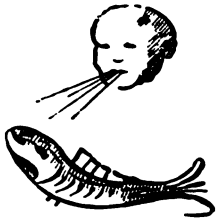
XVII. Century.



XVIII. Century.



XVIII. Century.



XVIII. Century.

GERA.

Very little is known of this factory, which was founded about 1780. Hard paste, and marked with an upright script G, in blue under the glaze.

Sometimes the name Gera is used in full. Specimens are in the Franks collection, Bethnal Green Museum.

GIEN, FRANCE.

A factory of majolica was started here about 1864. Some of the imitations of early pieces of Raffaelesque ware are worth attention.

The following marks are stencilled in colour on the ware :—

GIEN
Geoffroi

GINORI (see CAPO DI MONTE).

GÖGGINGEN, BAVARIA.

A factory of faience was established here about 1750. Chaffers mentions a specimen, painted with arabesques in blue, having this mark, and he also states that its general characteristics are those of Moustiers faience.

göggingen
HS
XVIII. Century.

GOMBRON WARE (see PERSIA).

GOTHA, SAXE COBURG.

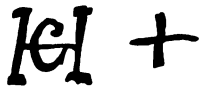
A small factory, founded by one Rothenburg in 1780, and after 1802 continued by one Henneburg. Hard paste, and mark a capital G, or the name Gotha in full; R. for Rothenburg, or R. G. for Rothenburg, Gotha. Specimens are in the Franks collection.

Gotha

G
G R

GOULT, FRANCE.

Herr Jännike gives these marks for faience made here. The works existed from 1740 to about 1805.



GRÄFENRODA, GERMANY.

Herr Jännike gives this mark as that of a modern factory of faience established here by A. Schneider.

GRÄFENTHAL (see THURINGIA).

GREINSTADT.

The stock and utensils of the Frankenthal factory (which see) were purchased in 1800 by M. Von Recum, and transferred to his Thuringian establishment. The works were recently carried on by one Franz Bartolo, whose mark is his two initials.

GRÉS DE FLANDRES (see COLOGNE).

GRESLEY OR CHURCH GRESLEY, DERBYSHIRE.

A small porcelain manufactory was established about 1795 at Gresley Hall, formerly the seat of Sir Nigel Gresley. Chaffers quotes a letter from a Mr. W. Brown whose grandfather purchased Gresley Hall from the Gresleys, and he says that there were found "many dozens of *Wastrels*, plates of fine transparent china, white, with a deep blue tree with birds; they were all said to be imperfect or they would have received a second colour in gold."

From some specimens in the Jermyn Street Museum, which are said to be of Church Gresley manufacture, the author thinks that some of the rather doubtful pieces of china having the appearance of Crown Derby, but which are unmarked, may be attributed to this factory.

GROSBREITENBACH (HESSE DARMSTADT).

An unimportant factory was established here in 1770 by Gotthelf Greiner, who was also the director of four other ceramic works—namely, Rudolstadt, Limbach, Kloster Veilsdorf, and Volkstadt.

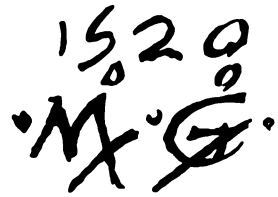
The character of all five factories is very similar, and the mark of three of them the same (a trefoil). Greiner died in 1797, and left his porcelain works to his sons, who do not appear, however, to have inherited their father's taste or energy. Cups and saucers of all these factories are found with prettily painted landscapes (hard paste). The mark, a trefoil, is generally painted somewhat sketchily in a brownish colour.

GUBBIO.

One of the many places in the Duchy of Urbino where majolica was made in the fifteenth and sixteenth centuries; but Gubbio is pre-eminently important on account of Maestro Giorgio Andreoli, whose name is so well known, and whose works are so eagerly sought after by collectors. These are famous, not only for bold and masterly drawing, but for the peculiar lustrous pigments that he used, and the many marks form a study in themselves. A few examples of his eccentric signatures are given, which occur upon specimens in public and private collections. His first signed work was dated 1519, and his last 1541. He appears to have worked at Castel Durante and other factories besides Gubbio; but as he was established here, it is with this factory that his name has been identified. An interesting collection of his marks will be found in Chaffers' 8th edition of "*Marks and Monograms*," edited by the author in 1897. They occupy nearly eleven pages, and the collector who is ambitious enough to wish to possess genuine specimens of Gubbio, would do well to consult this work, and also Dr. Drury Fortnum's "*Majolica*," where particulars of the best known collections are given. He should also study carefully the specimens in the South Kensington and British Museums, and in making purchases should select a dealer of first-class reputation. Imitations are very clever, and the genuine article very difficult to meet with.

Giorgio's most famous plate is the one painted with the three Graces, signed and dated 1525. Mr. Fountaine, of Narford Hall, gave 400 guineas for this specimen, and at the sale of his collection in 1884, Mr. Beckett Denison bought it for £766, 10s., and again at his death it was sold in 1885, when the South Kensington Museum purchased it for £870, 19s. 6d.

A revival of the old majolica manufacture has recently taken place at Gubbio, and several specimens are in the South Kensington Museum Pottery Gallery. (See also notice on MAJOLICA.)



(For other signatures of M. Giorgio, see notice on Majolica.)

GUSTAFSBERG.

Decorated earthenware was made here from about 1820 to 1860.

HAGUE.

A factory of hard-paste porcelain was established about 1775 by Lynker, sometimes spelt Leichner, a German potter, and during its short existence produced some carefully-decorated specimens, chiefly tea services. The general characteristics are similar to those of Amstel, but the painting is in some cases much finer. Specimens are rare because so few pieces were produced, as, owing to political events and the inability to compete with rival establishments, the factory was closed about 1785. The mark is a stork, generally standing on one leg, with a fish in its mouth, in blue, grey, or gold.

Vase of The Hague china.

HALDENSTEBEN (see ALT HALDENSTEBEN).

HANAU, HOLLAND.

Faience was made here in the seventeenth and eighteenth centuries, but very little is known about it. Marks: the name "Hanau," the initial "H," and the initials "V. A.," of Von Alphen, the proprietor at the beginning of the eighteenth century.

HANLEY, STAFFORDSHIRE.

The district around Hanley, in Staffordshire, appears to have been noted for pottery as early as the seventeenth century. Chaffers mentions the factory of Joseph Glass, who produced a kind of slip-decorated ware in 1710, and he quotes a four-handled tyg of this ware formerly in the Staniforth collection, which has the name in full, **Joseph Glass, S.V.H.G.X.**, painted round its body.

It was at Hanley that the well-known "Voyez" jugs and vases were produced. These are in earthenware, with foliage and subjects in rather high relief, and signed J. Voyez. Chaffers describes a high vase of black basaltes, with a sculptured medallion representing Prometheus attacked by a vulture; this has the signature "J. Voyez, sculpebat, 1769," while its square plinth is signed "H. Palmei, Hanley, Staffordshire."

Elijah Mayer began business in Hanley in 1770, and made good ware in imitation of Wedgwood. Some of his productions are marked "*Joseph Mayer & Co., Hanley.*"

In a notice of MEIGH there will be found a further reference to this district, where the Old Hall works, which at one time belonged to a man named Whitehead, were taken over about 1780 by Job Meigh.

A great many other potters had works near Hanley, and it is still a busy centre for the manufacture of modern earthenware. Chaffers' "*Marks and Monograms,*" large edition, should be referred to for particulars of many of these old Staffordshire potters.

HARBURG, HANOVER.

A factory of faience existed here in the seventeenth century, of which Johan Schaper was the proprietor. His productions are characterised by their excellent painting. The specimen illustrated

is in the South Kensington Museum. Marks: Schaper's name or initials.

Harburg Jug, painted in landscape by Johan Schaper (South Kensington Museum).

HAVILAND & CO. (see LIMOGES).

HELSINBERG.

Stoneware of good quality was made here towards the end of the eighteenth century. Mark, impressed: HELSINBERG.

HENRI II. WARE (see SAINT PORCHAIRE).

HERCULANEUM (see LIVERPOOL).

HEREND, HUNGARY.

Porcelain was made here towards the end of the eighteenth century, but little is known either of the factory or its productions. The marks used were the name "Herend," either impressed or incised, and the arms of Hungary, as below.

A china manufactory was established here by Moritz Fischer in 1839, and was lately carried on by his son Samuel. The speciality of the productions is the imitation of old Sèvres and Oriental porcelains, and the finest specimens are so closely copied as to deceive any but the most experienced collector. The execution, both in gilding and painting, is very good, and it seems a great pity that so much talent has been applied to furnish specimens, which, in the hands of unscrupulous dealers, are the means of deception and fraud.

The earlier marks of the Herend *fabrique* were the arms of Hungary, but on the counterfeit pieces, the marks of various factories were forged. M. F. of course stands for Moritz Fischer.

HEREND.

MF

HESSE-CASSEL.

Herr Jännike gives the letters H. C. with a lion rampant as a mark used on porcelain made here in the eighteenth century.

HD

Estab. 1756.

HESSE-DARMSTADT.

M. Jacquemart attributes this mark to porcelain made here.

HILDESHEIM, HANOVER.

A small factory of hard-paste porcelain, of which little is known; established about 1760.

HISPANO-MORESCO.

Comparatively little was known of Hispano-Moresco pottery as a separate class, until Baron Davillier wrote a pamphlet entitled "*Histoire des Faiences Hispano-Moresques à Reflets Metalliques,*" Paris 1861, and such specimens as were in our museums and private collections were mixed with those of Italian majolica.

As the title Hispano-Moresco suggests, the decoration is the result of Moorish influence on the ceramic art of Spain, and is the successor of the much earlier Arabic pottery which dates from about the eighth century, whereas the earliest known specimen of

Hispano-Moresco Lustred Vase (South Kensington Museum).

the class of decorative pottery which we call Hispano-Moresco dates from the end of the thirteenth or beginning of the fourteenth century.

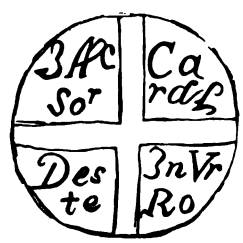
The ground colour is a pale buff, and the particular feature of the decoration is the ornament in lustred pigment, of a rich iridescent brown colour, sometimes relieved with blue, which is highly effective. One of the finest specimens is a large two-handled vase, of which we give an illustration ; it is said to have been made at Malaga, and was formerly in the Soulages collection, but is now in the Pottery Gallery of the South Kensington Museum.

Many fine specimens, generally in the form of deep round dishes, are in the famous collections of Mr. Du Cane Godman and Mr. Louis Huth, and there are several in the loan collection of Mr. George Salting in the South Kensington Museum. There are also some fine examples in the British Museum (Henderson collection).

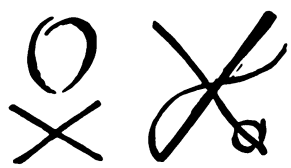
Those which one generally sees date from the sixteenth century; many have portions of Arabic texts incorporated into their decoration. They are generally unmarked, but the marks given occur on some specimens.

Within the last few years, owing to the high prices which have been given for good specimens of the ware, there has been a revival of its manufacture in different parts of Spain, but the modern productions are very inferior, and are lacking in the vigour and brilliancy of the old fifteenth and sixteenth century pieces.

Some further notes on this class of pottery will be found in the sketch of " Mediæval and Renaissance " in Chapter II.



XVI. Century.
(Ill°. Sig°. Cardinal D'Este In Roma.)



XVI. Century.

XV. Century.

HIZEN WARE (see JAPAN).

HÖCHST (see MAYENCE).

HORNBERG.

Herr Jännike gives this mark for the modern faience made by Horn Frères.

HOXTER, OLD DUCHY OF BRUNSWICK, GERMANY.

A small porcelain factory was started here by a flower painter named Zieseler about 1770, but in consequence of an agreement with the Duke of Brunswick, who was interested in the Fürstenburg factory, the works were discontinued. Subsequently a potter named Paul Becker established himself here and succeeded in producing some finely painted services. Chaffers states that Becker was one of those who obtained the secret of porcelain making from Ringler. The mark is the name HOXTER.

HUBERTSBERG, SAXONY.

Salt-glaze earthenware was made here in the eighteenth century. Mr. Chaffers gives these marks:

HULL, YORKSHIRE.

Mr. William Bell established a pottery here about 1820, which he called the Belle Vue Pottery. The output was principally cream-coloured, printed, and painted earthenware of the cheaper kinds.

HUNSLET, NEAR LEEDS, YORKSHIRE.

It is doubtful if pottery was made here, though the inscription "Richard Craven, Hunslet, October 18th, 1815. W. Houlden," occurs on a piece in the Hon. R. G. Molyneux's collection.

ILMENAU, GERMANY.

Herr Jännike gives this mark for modern pottery made here.

IMARI (see JAPAN).

IMOLA, ITALY.

M. Jacquemart throws some doubt upon the existence of a factory here, but the author is indebted to Mr. Leonida Caldesi, an Italian gentleman of position, for the following particulars. Since the middle of the eighteenth century a manufactory of majolica was in existence at Imola, but it was not until 1831 that it became the property of Sante Brucci, under whose direction it progressed in importance, and was noted for the elegance of the forms of its productions and the beauty of the glaze used. In 1861 the gold medal was awarded at the Florence Exhibition, and it then assumed the title of "Ceramic Co-Operative Society," the first of the kind formed in Italy. The mark is

"Sante Brucci."

JACKFIELD, SHROPSHIRE.

Pottery was made here certainly as early as 1560, and probably much earlier. A considerable number of specimens bearing dates from 1634 to 1781 are known. Jackfield pottery has a red body with a thick and rather lustrous black glaze, and is generally found in portions of tea services, the teapot being of what is known as the "goose form," a favourite shape of the period. Some of these black pieces are decorated with a pattern in silver. About 1780, Mr. John Rose and Mr. Blakeway purchased the works, which were closed soon afterwards and the plant, &c., removed to Coalport (which see).

JAPAN.

Until Japan was opened up to European civilisation about forty years ago, but little was known of the country, its art, or its manufactures. The extraordinary exclusiveness which prevailed after the expulsion of the Spaniards and Portuguese at the end of the sixteenth century made it almost impossible to carry on any intercourse with the Japanese. About the year 1637 a decree was made law which imposed the death penalty on any Japanese who returned from visiting a foreign country, no native was allowed to leave the country, nor was any one permitted to purchase goods from a foreigner, and this exclusiveness lasted until about 1859, when the famous visit to the country of Lord Elgin and Commander Perry resulted in certain ports being thrown open to foreign trade. Then followed the revolution in Japan in 1868, and since then we have seen a change so marked in the enterprise and ambition of this intelligent and industrious people, as to make one almost incredulous that within such a comparatively recent period so little was revealed of the inner economy of Japan to the outside world.

When pottery was first made in Japan is uncertain. The date given by Dr. Hoffmann of Leyden, of 27 B.C., when the Coreans are said to have founded a colony and started a pottery, is probably fabulous, and we know but little of any pottery or porcelain previous to that which the Dutch imported somewhere about the beginning of the sixteenth century. These enterprising pioneers of trade with the East, obtained a footing on an island near the port of Nagasaki, and carried on a trade in secret with the Japanese, and a great deal of the old pottery and porcelain that comes to us was first sent to Holland. This probably accounts for the curious fact that the fine old Japanese china, now so much valued by collectors, has so little of the character which one would expect to find in the products of a country so independent of Western civilisation.

Another singular fact about this old Japanese pottery and porcelain, is that there is no place in a Japanese house where such vases as were made, could be placed ; such articles as the well-known Japanese flower vases would be quite out of place in a native interior. Pairs of vases or figures, too, would be contrary to Japanese taste, which prefers eccentricity to symmetry.

It is therefore certain that the Japanese potters worked for export to China, where pottery and porcelain have always been

valued, and to Holland, where it had a considerable European market. Japanese china was also exported to Portugal, then under the influence of the Dutch.

The collection of Japanese ceramics made with the assistance of our Government, and arranged in the South Kensington Museum, is very instructive as to the different periods of manufacture; and in an admirable little brochure upon this collection, with descriptions and illustrations of the specimens, the late Sir Woollaston Franks has placed information within the reach of every one who may wish to consult its pages on this subject.

The Corean invasion, whenever it took place, started the industry, but except in some of the forms of vessels which we still find in the straw-coloured pottery known as Satsuma, the Corean influence does not seem to have been permanent.

The real influence came from China, and is attributed to one Gorodayu Shonsui of Isé, who returned from a visit to China in 1513 and settled in the province of Hizen. His first productions were made upon Chinese models and decorated in blue colour only. Gradually factories seem to have increased and multiplied, for in 1799 we hear that there were eighteen in this province in the neighbourhood of Imari, and it is from these factories that most of what we now term "old Japan" was produced.

The ancient pottery which dates from a very early time, is similar to other Eastern pottery of the archaic period.

The china which we collect now as "old Japan" is very hard indeed as to paste, the ground having a blueish tint, and the decoration is striking and effective. The conventionalised chrysanthemum, which is the Imperial crest, and other heraldic badges of the Mikado's family are often found, and the scheme of decoration generally consisted of a number of panels filled with foliage of the pæony and chrysanthemum, the prevailing colours of which are deep blue, Indian red, and gold. Figure subjects are not common in this kind of china, but one finds representations of flying cranes (the crane was an emblem of longevity), the phœnix, which to some extent occupies the place of the Chinese dragon in representing Imperial dignity, and the *Kirin* (not to be confounded with the Chinese Kylin), a monster with the body and hoofs of a deer, the tail of a bull, and a horn on his forehead. There is also a curious lion, and a sacred tortoise. The fishes are drawn with great skill, especially a kind of bream, and a carp which is usually represented as leaping a cascade. One also finds quaint representations

of horses, buffaloes, dogs, and stags, but ordinary landscapes or figure pictures very rarely occur.

The egg-shell china of Japan is of a much later date, and has only been produced during the last forty or fifty years. The decoration of this later period of Japanese china is, in some kinds, a very impoverished reproduction of the older ware, but on the egg-shell china it is generally the representation of a number of figures in native costume, and one also finds landscapes in which

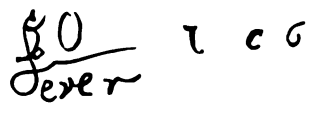
Round Dish of old Japan. In the author's possession.

the famous one mountain of Japan, the "Fujiyama," may generally be seen.

Besides the Hizen factories, of which there are six different varieties, there are some fifty or more different kinds of Japanese porcelain which will be found represented in the South Kensington collection, and alluded to in the little handbook already mentioned. With all of these, however, the collector of old china has but a

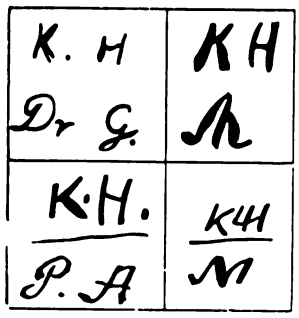
slight interest. The real old Japan, which has been here slightly described, is of the chief interest. The marks are numerous, but, like those of China, they cannot be relied upon, for on the older kinds there is as a rule either no mark at all, or a leaf generally painted in blue. On the more recent productions one finds characters indicating the places where the specimen was made, or the mark of the potter. On much of the Japanese porcelain exported to Europe, copies of Chinese date marks were placed. The reader is referred to Chaffers' "*Marks and Monograms*" for a list of the numerous marks and symbols used by the Japanese potters.

SATSUMA.—The buff-coloured pottery of quaint forms and with decorations in gold and colour which we recognise as Satsuma ware is remarkable, because this kind of pottery alone seems to have retained some of the more ancient forms introduced by the old Corean potters. The curious tripod incense burner, which one sees occasionally, illustrates a type of this Oriental-shaped vessel, and it is singular that, with the exception of the Satsuma ware, the old school of potters founded by the Coreans, does not seem to have materially influenced Japanese ceramics, which, as we have seen, copied either Chinese forms or those in demand by the Portuguese and Dutch traders. Since Satsuma ware became somewhat fashionable, quantities of rather gaudily decorated productions have been produced to supply the demand, but the only specimens worth collecting are those made anterior to this revival. The decoration of these earlier pieces is very minute and careful; the faces and details of the costume of the figures will bear close examination under a magnifying glass.



JEVER.

A modern German faience. The mark in the margin is given by Herr Jännike.

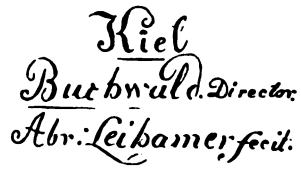


KELLINGHUSEN.

Another modern German factory, also of faience. Marks as in the margin are given by Chaffers and Jännike.

KIEL.

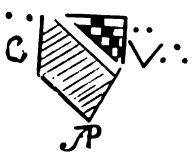
Chaffers mentions a factory of faience at Kiel, on the shores of the Baltic, under the direction of Jean Buchwald, who had formerly been a master potter at Marieberg, and he mentions certain specimens as signed and dated from 1767–70. The mark given below is on a punch bowl in the form of a bishop's mitre, decorated with a painted subject of ladies and gentlemen seated at a table, and drinking "*bishop*" out of a bowl of similar form. The name of this painter, Abraham Leihamer, occurs in conjunction with that of Buckwald on some other faience, also mentioned by Chaffers as made at a place called Stockelsdorf and at Eckernförde. The author has never seen any of this faience, but it would seem to be in the style of the old Swedish factory of Marieberg.



KIEL. Circa 1770.

KLOSTER WEILSDORF, CLOSTER VEILSDORF, OR VOLKSTADT.

A porcelain factory, started at Sitzerode in 1759, was removed to Kloster Weilsdorf in 1762, and subsequently to Volkstadt, all in Thuringia. Authorities differ as to whether the marks here given belong to Kloster Weilsdorf or Volkstadt. The *fabrique* is hard paste, and the same class of ware was produced at each place.



Established 1762, by Greiner.

KÖNIGSTEDTEN.

Modern German faience, made by J. C. Frede.

KORZEC, POLAND.

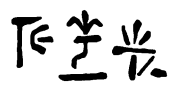
A porcelain factory was established here about the beginning of the nineteenth century, Mérault, from Sèvres, being the first director. The china (hard paste) is of excellent quality and decoration, and many pieces might easily be mistaken for the later hard paste Sèvres china.

Established 1803, by Mérault.

KRONENBURG (see LUDWIGSBURG).

KÜNERSBERG.

These marks are attributed to faience made here, on the authority of M. Jacquemart.



Laforest en Savoye 1752.

LAFOREST, SAVOY.

M. Jacquemart gives this mark, but nothing is known of the factory.

LAKIN & POOLE, HANLEY.

This firm, which was established about 1770, and appears to have ceased before 1786, made excellent imitations of Wedgwood's basalt-ware, Queen's ware, &c. The mark used was the name of the firm impressed. (See also HANLEY.)

LAMBETH.

Professor Church has devoted a good deal of research to find out when the early faience which we recognise as "Lambeth" was first made, and in his hand-book entitled "*English Earthenware*," he gives us some interesting facts. He quotes from a patent which was granted in 1676 to a Dutchman, John Ariens

Van Hamme, for the "art of makeinge tiles and porcelain and other earthenwares, after the way practised in Holland." This potter settled in Lambeth. There seems to be no record of a pottery at Lambeth previous to this, but we know of several specimens of what we believe to be Lambeth faience which bear dates anterior to Van Hamme's work. The peculiarities of this old Lambeth faience are quaint forms, a buff body or paste with a thick opaque white enamel on which is painted in blue the decoration. Wine bottles, large dishes, posset pots, puzzle jugs, and pill slabs are the specimens which are best known to us. There are two specimens of these pill slabs in the Jermyn Street Museum, which bear the arms of the Apothecaries' Company. Professor Church gives a list of some twenty-three wine vessels that he is acquainted with, the earliest date of which is one inscribed "Whit wine 1641," in the Schreiber collection, and the latest "Claret 1663." The author purchased some a few years ago, at the sale of the Edkins collection—one of these was inscribed "Sack" with a date; and there are others in the collections of Mr. Henry Willett, that of the late Sir A. W. Franks, the Jermyn Street Museum, the Norwich Museum, the Mechanics' Institute, Hanley, and others. On many specimens of Lambeth faience there are initials as well as dates, and sometimes an escutcheon.

Wine Bottle of Lambeth Faience (South Kensington Museum).

Besides these pieces made for use, there are in existence some large dishes with elaborate designs in colours on a white ground of stanniferous enamel, which are ascribed to Lambeth. A very fine specimen of this kind is the dish decorated with Jacob's dream, dated 1660, which is in the British Museum, and another is the dish painted with the temptation of Eve in the Willett collection. Fine Lambeth faience of this quality is very rare, and generally resembles the old "delft" or Dutch faience, from which

it can only be distinguished by certain details of treatment of its decoration, which may be recognised as English rather than foreign. About the middle of the eighteenth century there appears to have been a "delft" pottery at Lambeth, established by a Mr. Griffith, but there is nothing by which we can identify any of his work.

DOULTON'S LAMBETH POTTERY.

In 1818 Mr. John Doulton established a stoneware manufactory at Vauxhall, and with Mr. Watts as partner, the business was afterwards removed to High Street, Lambeth. Since the

HENRY DOULTON & CO., LAMBETH.

An ideal head; specimen of painting over the glaze.

DOULTON WARE JUG, designed and executed by Mr. F. Butler, a deaf and dumb young man.

1851 Exhibition, great strides have been made in the development of the artistic branches of their manufactures; and the ornamental buildings on the south side of the Thames Embankment, just above St. Thomas's Hospital, contain comfortable studios, where a great many lady artists are constantly employed painting original designs on the different vases; and for their education and reference, there is a library, and also a museum attached.

The artistic pottery may be divided into three classes, each bearing a special mark (see marks 1, 2, 3), namely, Doulton Ware, Lambeth Faience, and Impasto.

The processes employed to produce the first-named well-known stoneware are very simple. The vessel after leaving the wheel is handed to the artist, who with a pointed instrument scratches in the soft surface of the clay an original design; the "pattern" so delineated is then coloured some neutral tint that will harmonise with the ground colour; and any such ornament as the often seen "beaded" veins is added, the whole being coated with a saline glaze, and stamped with a die, which always bears the year of its production, and so hinders the possibility of fraud. The piece is then placed in the kiln, and so only receives one firing, instead of the three to which porcelain is subjected.

The appearance of Doulton ware is very like the old *Grés de Flandres*, of which its production is really a revival.

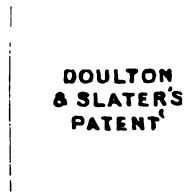
The title "Lambeth Faience" has been given to those pieces which are hand-painted, the designs being mostly floral, though a few of their lady artists are singularly clever in rendering landscapes (original sketches) on the slabs of white biscuit prepared for them; the faience therefore differing in this respect from the Doulton *ware*, from the fact that it requires more than one firing. The glaze of this class, too, differs somewhat, giving a duller polish to the surface.

The decoration of the "*Impasto*" consists in a bold application of coloured clays, more or less thickened, to the surface, and this leaves the design in slight relief, and is very effective. An ingenious manipulation, too, of these argillaceous pigments, varying as they do in consistency, heightens the artistic effect by laying here and there an opaque or translucent enamel, according to the desire of the designer.

The present firm is styled Henry Doulton & Co., Limited, the business having been in 1899 turned into a Joint Stock Company, owing to the death of Sir Henry Doulton. In addition to the artistic portion of their business, they are the largest manufacturers of pipes and pottery for all sorts of sanitary and domestic purposes. They also manufacture earthenware in slabs and tiles, which are decorated by hand-painting, both under and above the glaze; one peculiarity of their manufacture being that they do not *print* their designs, and so rarely, if ever, repeat the pattern of even the most ordinary and inexpensive articles.

Specimens of Doulton ware, by Mr. F. A. Butler and Miss Hannah Barlow, are in the Museum of Practical Geology.

In addition to the marks already given, the following are used for different kinds of ware:—



Many additional artists' marks are given in the more recent large edition of Chaffers, and also special marks of some different kinds of ware introduced during the last few years.

Doulton's Lambeth School of Art has the credit of having produced one of the most talented plastic artists of modern times. The work of George Tinworth is well known and appreciated for his skilful rendering, in terra cotta high relief, of Scripture subjects.

LANE DELPH, Staffordshire.

This place is not far from Fenton, in the Potteries, and here earthenware was made at least as early as 1710, by Thomas Heath. The names of other manufacturers of pottery and porcelain here, were Edwards, Philips, Matthews, Adams, Prince, Samuel Spode, Charles Bourne; Elkin, Knight & Co.; and Myatt. The Masons are the best-known firm. Their so-called "Iron Stone China" and "Cambrian-Argil" were very successful, being well made and decorated. They also made porcelain, mostly decorated in imitation of the Chinese. Large vases and other pieces of very handsome decorative effect were also occasionally made by Mason & Co.

M. Mason.

MASON'S
CAMBRIAN-ARGIL.

LANE END, Staffordshire.

At this place, which is now known as Longton, there have been many factories, both of pottery and porcelain, some of which are still in existence.

The following are the principal ones :—

Aynsley, John. Established towards the end of the nineteenth century, and the business is still carried on ; made plain and painted earthenware and lustre ware.

Aynsley
Lane End.

Bailey & Batkin. Early nineteenth century ; patentees of lustre ware.

Bailey & Batkin.

Mayor & Newbold, who succeeded *Thomas & Joseph Johnson,* established in the nineteenth century ; porcelain of good quality.

May^r & Newb^d.
M. & N.

Harley, T. About 1809 ; earthenware, both painted and decorated with transfer.

T. Harley Lane end.
HARLEY.

Cyples. 1786 ; made imitations of Wedgwood ware.

Cyples.

Hilditch & Son. About 1830 ; china manufacturers ; afterwards Hilditch & Hopwood.

Plant, Benjamin. About 1790 ; white glazed earthenware and lustre ware.

B Plant
Lane End.

Turner. Originally *Bankes & Turner,* established about 1756, at Stoke. Turner removed to Lane End in 1762 ; he made various kinds of earthenware, and imitated Wedgwood's productions with very great success. Many of his jasper and basalt pieces, indeed, are considered equal to Wedgwood's.

TURNER.

The firm was afterwards *Turner & Abbott;* after Turner's death in 1786 the works were carried on by his sons, and were finally closed in 1803.

Chelham & Wooley. About 1795, this firm invented a ware called Pearl Ware, a sort of biscuit, of beautiful quality and durability.

PEARL WARE.

A very handsome bust of Admiral Lord Duncan, marked as above and dated 1798, is known to the author.

LANGRES (see APREY).

LA ROCHELLE.

J.B

This mark is attributed by Herr Jännike to J. Briqueville, a potter established here about 1743.

LA SEINIE, HAUTE VIENNE, FRANCE.

A porcelain factory was established here in 1774. The works were closed in 1805. In the Franks collection is a cup, painted with a landscape in the style of Höchst (see MAYENCE). Mr. H. E. B. Harrison has also a specimen.

LA TOUR D'AIGUES, AVIGNON, FRANCE.

A factory of faience was started here before 1773; it ceased in 1793. Some of the pieces were inscribed "*Fait a la Tour d'Aigues.*" Porcelain was also made here.

LEEDS.

We have no sufficient evidence to show when pottery was first made at Leeds, though it may be affirmed with certainty that, at a very early date, the beds of white clay existing in its neighbourhood were used for the purposes of the potter's art. The year 1760, however, is the first reliable date we have for the establishment of a factory, which afterwards grew to be a large concern. The firm was Humble, Green & Co., with many varying partnerships. The business is still in existence, doing a large export trade.

The earlier specimens were of a similar character to Wedgwood's Queen's ware (see WEDGWOOD), but of a yellower tint, and the basket pattern, in thin trays and fruit-baskets, a very favourite one, and well suited to this kind of pottery. Many of the designs also are very similar to Wedgwood's, and strongly suggest his

patterns being laid under contribution. Some of the old candlesticks are particularly chaste and pure in pattern—the rams' heads and wreaths of the Adams & Flaxman's time being very prevalent, and the reliefs being sharp and clear. The specimens are not expensive, and the better ones are desirable from an artistic point of view. The glaze of the best period of the factory was very fine, but, being produced by a preparation containing a

Leeds Ware Dish, cream-coloured (Jermyn Street Museum).

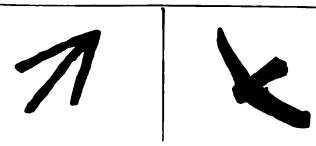
large amount of arsenic, was very injurious to the workmen. This poisonous method has long been discontinued. Printing by transfer was introduced between 1780–90, and occasionally some lustrous pigments were used, but these lustre-ware specimens are very rare. The following marks are generally impressed. (Collection of specimens in the Museum of Practical Geology.)

GREEN,
LEEDS.

Leeds Pottery.

Hartley, Greens, & Co.
LEEDS POTTERY.

CG
W



CG

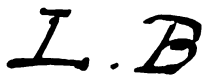
LEFÉBVRE POTTER (see PARIS).

LE MONTET, SAONE ET LOIRE, FRANCE.

A modern manufactory of white stoneware. Specimens were exhibited at the Paris Exhibitions of 1819 and 1830.

LE NOVE (see BASSANO).

LENZBURG, SWITZERLAND.



This mark is assigned to the pottery made here, on the authority of M. Angst, British Consul in Zurich, and a well-known collector of Swiss ceramics.

LILLE, DEPT. DU NORD.

A manufactory is said to have been established here as early as 1711, by Barthélémy Dorez, and Pierre Pélissier, his nephew ; and Mr. Chaffers tells us that a concession was granted to them, giving some privileges. The specimens produced appear to have been so much like those of the St. Cloud factory, both in the soft paste and peculiar decoration, that the individuality of this factory has been lost.

Later, however, 1784–85, a porcelain factory (hard paste) was established by Sieur Lepène, in which the Minister, M. de

Caloune, took an active interest. Lepène obtained a patent for the use of coal in the firing process, and this is said to have been the first introduction of coal as fuel into France. The factory, however, had a short life, it having changed hands in 1792, and was soon afterwards closed.

The mark, a crowned dolphin, is an especially rare one, on account of the few specimens turned out by the factory. It is generally either painted or stencilled in red.

The following mark is used on modern porcelain made here.

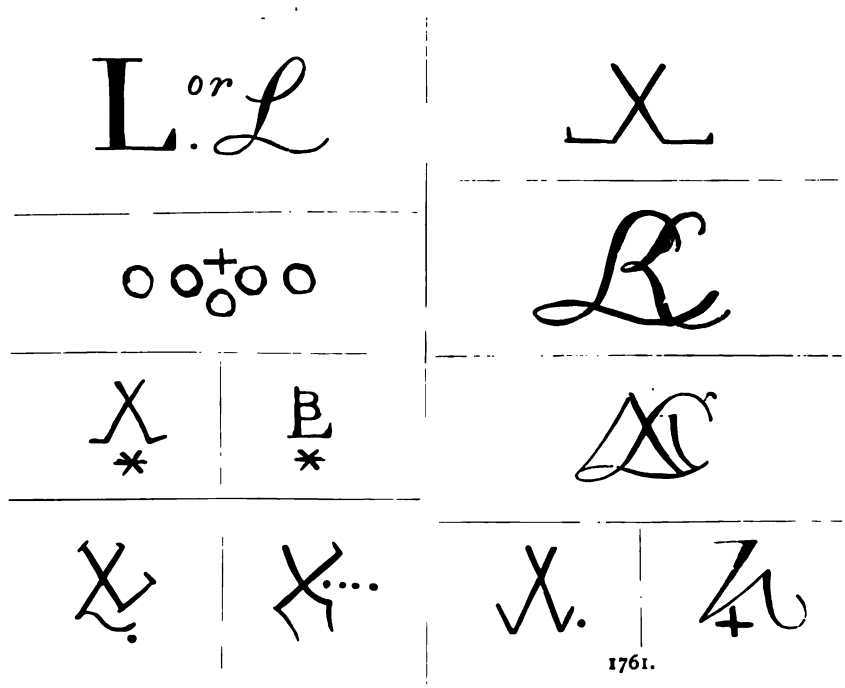
Pottery was made at Lille in the seventeenth century by Jacques Feburier and Jean Bossu ; and later by Boussemart, Dorez, and Pelissier. There were several other factories, but those mentioned are the most important. These are all marks used by Boussemart.

FB

P B
B

LIMBACH, Saxe Meiningen.

This factory was one of a group of five, under the direction of Gotthelf Greiner, who enjoyed the patronage and protection of Duke Anthony Ulrich. The works at Limbach were established in 1761, and became so prosperous that Greiner purchased the manufactories of Rudolstadt and Grosbreitenbach and subsequently of Volkstadt and Kloster Veilsdorf (see Grosbreitenbach, Kloster Veilsdorf, and Rudolstadt). (Specimen in the Museum of Practical Geology.)



Mr. H. E. B. Harrison has a pair of costume figures which are marked with a different combination of the two letters L. B., the B. being lower down on the stroke of the L.

LIMOGES, Haute Vienne, France.

Porcelain was first made at Limoges in 1773 by the brothers Grellet, in conjunction with MM. Massié and Fournenat; the factory was purchased by the Government as a branch of the Sèvres works in 1784, but resold four years afterwards.

The mark C. D. was used in accordance with an Order of Council in 1773; the mark G. R. et Cie is earlier.

G R et Cie

Established 1773. Grellet.

C·D

C·D

C:D

Other marks of early date. *Circa* 1773, ceased 1788.

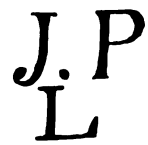
These works were discontinued in 1788. Other factories were started (for a list of which see Chaffers), but little is known of them or their marks. An exception, however, must be made in favour of the *fabrique* of Haviland & Co.

In 1840, David Haviland, of New York, purchased a small atelier at Limoges, and since then a considerable trade has been gradually built up by him, especially for export to America. The speciality, however, of the firm is the manufacture of a coarse but artistic pottery, and decorated in a quaint and original manner, sometimes with figures in Spanish costumes, or slightly draped, and sometimes with a vigorous and bold application of argillaceous pigments to the surface, that bears a slight relief. It is worthy of remark, too, that some of the pieces when decorated are signed and numbered by the artist, who undertakes to make no duplicates, so that the number will serve to show the approximate date of the specimen, and is also a kind of guarantee of its being unique in its way. The mark of the manufacture is HAVILAND & Co., impressed in the soft clay, in addition to the painter's sign.

Of recent years some excellent porcelain has been made at Limoges by M. Redan, chiefly table-ware, large quantities of which are sold in this country.

Pottery was made by M. Massié and his partners in the last century, prior to the commencement of the porcelain manufacture.

M. + Limoges +
Le 18me may
J74J



The mark of J. Pougat, a modern maker of earthenware.

XIX. Century.

LISBON.

The royal factory here makes a great variety of earthenware.

Porcelain was also made here in the last century, and oval medallion portraits in imitation of Wedgwood's blue and white Jasper ware. Specimens are in the Schreiber and Franks collections.

LISIEUX, NORMANDY.

Pottery was made here in the sixteenth century, and also at Manerbe, a place in the vicinity. Herr Jännike and Dr. Graesse give this mark.

LIVERPOOL.

The earliest maker of pottery here of whom anything is known is Richard Chaffers; his works date from 1752.[1] He also made porcelain of various styles up to his death in 1765. The best collection of specimens is in the Mayer Museum, Liverpool. In Chapter III. there will be found a further reference to Richard Chaffers.

CHRISTIAN.
Established 1760.

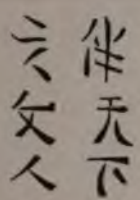
REID & CO.

Ceased 1836.

[1] See *History of the Art of Pottery in Liverpool*, Joseph Mayer, F.S.A., 1855.

HERCULANEUM POTTERY.

HERCULANEUM.

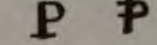


Uncertain.

SHAW.
Established about 1710.

SADLER
1756.

PENNINGTON.



Established 1760.

Richard Chaffers
1769.

Established 1752.
In 1756 he obtained Soap Rock from Cornwall; died 1765.

The next potter of note was John Sadler, an engraver, who discovered the process of transfer-printing on pottery and porce-

Bowl of Liverpool Delft (Jermyn Street Museum).

lain in 1752. The art is said to have been discovered accidentally, by noticing that some children, to whom he had given several spoiled impressions of his engraved plates, applied them to broken pieces of pottery and secured a transfer. Sadler communicated the idea to Guy Green, and the two entered into partnership, and applied for a patent to protect the invention; the intention of patenting was, however, never carried out. The process soon became common to other factories, although in many cases, notably in that of Wedgwood, the undecorated ware was sent to Sadler & Green to print. Pieces are very rarely marked.

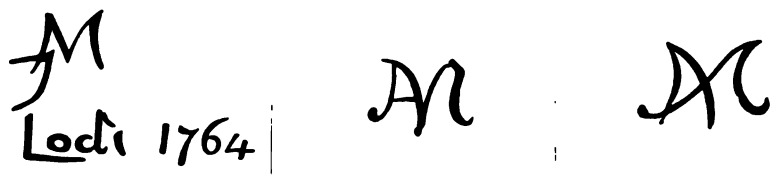
SADLER & GREEN.

Good specimens may be seen in the Schreiber collection.

The HERCULANEUM POTTERY was established by Richard Abbey about 1790. The works, after passing through various hands, were closed in 1841. Several kinds of pottery were made here. There are some specimens in the Jermyn Street Museum.

LODI, LOMBARDY.

Faience was made here in the seventeenth and eighteenth centuries. It has nothing to distinguish it from other Italian faiences unless marked.



LONGPORT, STAFFORDSHIRE.

Like most of the towns in the Potteries, Longport had, and has, many factories, both of earthenware and porcelain.

One of the earliest known was that of Mr. Phillips, which was started about 1760. He made stoneware, salt glaze, and cream ware. The firm continued until 1829, and possibly later.

PHILLIPS, LONGPORT.

Another eighteenth century firm was that of Messrs. John &

LONGTON HALL PORCELAIN.

Pair of important Vases, blue ground color, painted in figures and birds.

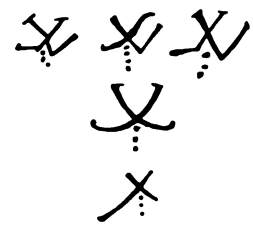
George Rogers. They made various glazed and cream-coloured wares, and also imitated several of Wedgwood's specialties, but not very successfully. Their mark was the name Rogers, stamped in the clay. On their ironstone china they added the chemical symbol for iron, as shown above.

ROGERS.

The best-known firm in this district has been treated separately (see DAVENPORT).

LONGTON HALL, STAFFORDSHIRE.

One of the earliest successful experimenters in the manufacture of porcelain was William Littler. He and Aaron Wedgwood, his brother-in-law, started business about 1752; their output consisted principally of table services, punch-bowls, leaf-shaped dessert dishes and plates, &c. The mark, which has been identified by Mr. Nightingale, is probably intended for two L's crossed, one reversed, standing for Littler, Longton Hall. The first three shown in the margin are from specimens in the Franks collection; the fourth is from the Countess of Hopetoun's, and the fifth from the Schreiber collection in the South Kensington Museum.



In general, the decoration of Longton Hall china resembles that of the earlier Bow and Chelsea productions, but a peculiarity is the singular blue colour which we find as a ground colour in the vases, and in the figures the peculiar scroll ornament on the bases, while encrusted flowers are of a larger size than one finds in either Chelsea or Bow. From the scarcity of Longton Hall compared with Chelsea, Bow, and Derby porcelain, the prices are higher than its artistic merit would sometimes seem to warrant, but occasionally we find exceptional specimens that are equal in quality to the best Worcester, while possessing peculiar characteristics that enable us at once to identify them with the Longton Hall factory, although, as is frequently the case, they bear no mark. The illustration in the text is of one of a pair of vases of the ordinary quality of Longton Hall, rather coarsely moulded and effectively though somewhat carelessly painted. The two full-page illustrations are of vases of the finer quality. The pair painted in figures on one side, and birds on the other, have a rather darker blue ground colour than is usual with this factory.

The set of five illustrated on the page following are probably the finest specimens of their kind, and they were amongst the most valuable and rare vases in Mr. Alfred Trapnell's carefully formed collection, which was dispersed under Christie's hammer while these pages were being prepared for the press (July 1899).

A singular mark given in the margin is on the two smaller vases, and in default of any other explanation of this initial the author is inclined to agree with other experts in thinking that it is the initial letter of the artist who painted them. A fine pair of large beakers, also in Mr. Trapnell's collection, have a similar mark, but the letter A differs slightly in form.

Longton Hall Vase, scrolls and flowers (Professor Church's Collection).

LOOSDRECHT (see AMSTEL).

LOWESTOFT.

A small manufactory was established close to Lowestoft by Mr. Hewlin Luson, of Gunton Hall, who, interested in the

LONGTON HALL PORCELAIN.

Set of five Vases marked with initial A., formerly in the possession of Mr. A. Trapnell.

manufacture of china, and having discovered on his estate a quantity of white earth, that appeared to promise to repay experiment, sent a sample to be analysed, and on receipt of a satisfactory report, engaged workmen from London and erected a kiln and furnace on his own estate in 1756. We have Gillingwater's authority for the fact that, owing to the jealousy of the London manufacturers, his workmen were bribed to spoil his productions, and the first step in ceramic art at Lowestoft was seriously jeopardised by this ungenerous trick; but the attempt was again made in the following year, and the new firm of potters, Walker, Browne, Aldred, & Rickman, succeeded in establishing a factory of considerable importance. This fact is testified by Gillingwater, who wrote his History of Lowestoft in 1790.

On account of the considerable trade between the eastern coast and Holland, it is more than probable that the first Dutch importations, both of the native delft and of the Oriental porcelain, gave the impetus and furnished the models for ceramic art at Lowestoft; and there is a certain amount of Oriental character about some of the Lowestoft pottery and porcelain which confirms this view.

Porcelain does not appear to have been made previous to 1762, and dated specimens are extant bearing that and subsequent dates.

Mr. Jewitt tells us that Robert Browne, one of the partners of the firm that succeeded Mr. Luson, visited the Bow or Chelsea factory disguised as a workman, and was engaged. He bribed the warehouseman to conceal him in an empty hogshead, that he might be present when one of the principals mixed the ingredients for the paste, a process which was, of course, a much valued secret, and he returned, after a short absence, to his Lowestoft factory with much valuable information gained by means of this device.

The Lowestoft works were closed in 1803–1804, owing, it is said, partly to the severe competition of the Staffordshire potters, and partly to trade losses, one of which was the seizure by Napoleon, in Holland, of several thousand pounds' worth of their merchandise in that country. The difficulty of transport of coal and sand also had caused the company to work at a disadvantage, compared with other factories.

The best-known collection of Lowestoft china was that formed by Mr. William Rix Seago, a gentleman living in the neighbourhood, who, many years ago, purchased from Robert Browne, the

great-grandson of one of the original partners of the factory already alluded to, a number of specimens which had descended to him. A sale of Mr. Seago's collection took place in 1873, but some hundred and sixty specimens were reserved and bought in, and a few years since these were purchased by Mr. Frederick Arthur Crisp, of Denmark Hill, together with an affidavit, duly attested by the said Robert Browne, that he had identified these specimens as those which were formerly in his father's possession. The paste and decoration of many of these pieces is very unlike what we are accustomed to recognise as Lowestoft, and have much more the appearance of old Plymouth or Worcester. The initials and dates of the persons for whom the services or pieces were made, and such representations of local buildings as that of Lowestoft church, together with the circumstances under which Mr. Seago acquired them, lead us to think that about the time 1762-1790 the Lowestoft potters must have copied the decoration of the earlier Plymouth and Worcester specimens. The Robert Browne Ink-pot, a quaint nine-sided little vessel with blue and white decoration, and the initials R. B. and date "1762," is a peculiar instance of this; and it is a very interesting relic from the fact of its always having been known as Robert Browne's ink-pot. Of these little Lowestoft ink-pots, of which the reader can form an opinion from the illustration which, by Mr. Crisp's courtesy, we are able to give, there are some seven or eight known to the author. One is in the Jermyn Street Museum, and has upon it "A present from Lowestoft"; six are in Mr. Crisp's collection, two of which have a similar inscription, and one has underneath the initials S. A. of Samuel Aldred, father of one of the founders, Obed Aldred, and the date Sept. 26, 1762, and another is the Robert Browne one already mentioned, which will be found on the right of our full-page illustration. Other specimens have the initials and dates of persons known to have lived in the neighbourhood of Lowestoft. These dates run from 1762 to 1799, three or four years before the break-up of the factory. In the large edition of Chaffers' "*Marks and Monograms*" there is a more or less complete list of these remarkable specimens of Lowestoft, many of which are now in Mr. Crisp's collection. Of these we may mention two or three: The punch bowl, with a lugger in full sail and an elaborate border. This boat was called the "Judas," and was formerly in the possession of Messrs. S. D. Peach, and was a few years ago remembered by some of the older inhabitants. Another is a jug with a coat of arms and an

LOWESTOFT PORCELAIN.

Group of specimens with initials and dates, in the collection of Mr. F. A. Crisp, F.S.A.

LOWESTOFT CHINA.

Group of Specimens in the collection of Mrs. Charles Seaborne.

inscription—The Rev. Mr. Bowness, Lowestoft, Suffolk. Mr. Bowness was vicar of Corton, and it was to this gentleman that Gillingwater dedicated his History of Lowestoft. Two small cups bear the arms of the Potter family, a member of which was at one time rector of Lowestoft. Several mugs are known on which is inscribed "A present from Lowestoft," and Mr. Louis Huth has a small trinket-stand with the arms of Yarmouth, and the inscription "A trifle from Yarmouth."

With regard to Lowestoft china there has always been considerable difference of opinion. The late Sir Wollaston Franks considered that what is termed "Lowestoft" is really Oriental porcelain decorated in England, and Professor Church, in his work on English Ceramics, omits mention of Lowestoft altogether; while Mr. Chaffers has, we think, attributed to it an importance which it does not merit. In an editorial note to the eighth edition of Chaffers, the author has given at some length his views upon this difference of opinion. It is more than probable that the greater part of what we call armorial china—that is, china decorated with crests and monograms, and coats of arms of English families—was made to order in China from sketches sent out from this country towards the end of the eighteenth century, and many such services were ordered by officers of the English East India Company. In other cases Oriental china, undecorated, has been painted and refired both in Holland and in England. Mr. Chaffers repudiates this idea for the Lowestoft factory, but it was certainly done elsewhere.

In forming an opinion as to the genuineness of Lowestoft china we must be guided by two or three points. The paste of Chinese porcelain is of a harder, more homogeneous, more vitreous appearance than the English; and then as to decoration, there are many characteristics that can scarcely be described, but which custom and experience and careful examination will guide the collector to determine whether it be Chinese or European. One of the characteristics of Lowestoft decoration is that the flowers are frequently painted without stalks; another is that the rose is out of all proportion in size to the other flowers in the same bouquet. This is said to be due to the fact that a French refugee named Rose worked at the factory for some years until his eyesight failed. Lowestoft china bears no *fabrique* or trade mark.

LUDWIGSBURG, LOUISBURG, OR KRONENBURG, WÜRTEMBURG.

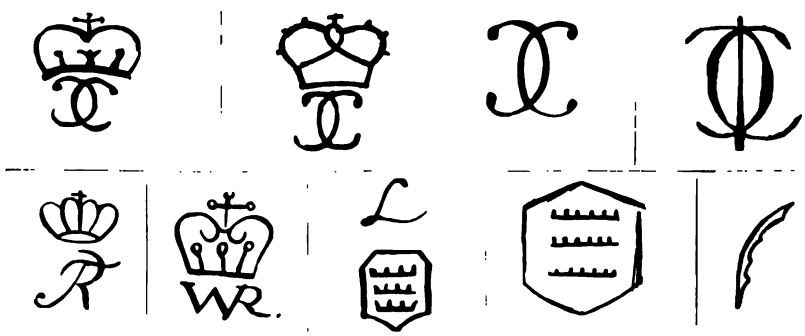
Ringler established a porcelain manufactory at Ludwigsburg in 1758, under the patronage of Charles Eugene, the reigning Duke; but, owing to the site being unwisely chosen, the clay and fuel had to be brought great distances, and the enterprise was carried on under weighty difficulties and pecuniary loss.

The specimens of this factory are remarkable for beauty of modelling, in groups and figures, and also for fine paintings on services. The paste is, however, of a rather coarse and greyish appearance. It is as often called Kronenburg as Ludwigsburg, which Marryat explains by telling us that the town where the factory existed was known by either name.

The earlier mark was the C in reversed cyphers, but later surmounted by the ducal crown.

The letters under the crown were changed to T. R. in 1806, and to W. R. in 1818.

Occasionally the arms of Würtemburg, three stag horns, were used as a mark, with or without the letter L; and at a later period, a single horn.



LUNEVILLE, MEURTHE, FRANCE.

Faience was made here by Jacques Chambrette in 1731. In 1778, the works were sold to Messrs. Keller & Guérin, and are still carried on by the descendants of the former. The earlier ware resembled that of Nevers and Strasbourg (which see). Chambrette also made porcelain.

K. & G.
LUNEVILLE.

LUXEMBOURG PORCELAIN.

Set of the Seasons, by Boch, signed B.I., formerly in the collection of Mr. Charles Dickins.

A small porcelain factory was established by a sculptor, Paul Louis Cyfflé, in 1769, when he obtained a royalty for fifteen years, and produced some superior vessels of material known as *terre de Lorraine*. By means of a subsequent improvement he produced a *pâte* more suitable for statues and groups, and some of these have been preserved, such as the statue of Stanislas, in the Imperial

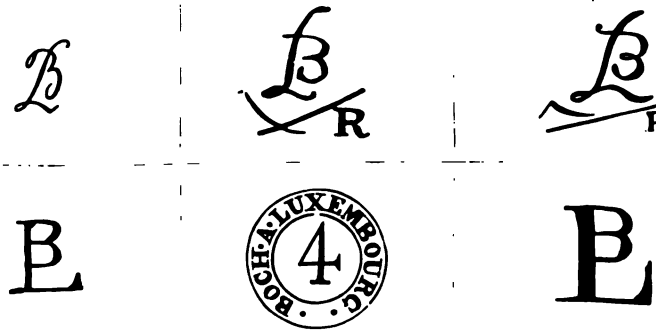
Library of Nancy. The mark is his surname and "à Luneville" stamped underneath, but it is very rarely found. Pieces marked "TERRE DE LORRAINE" were also made here, the name being a compliment to Cyfflé's patron Stanislas, Duke of Lorraine.

LUPO, MONTE (see MAJOLICA).

LUXEMBOURG.

A factory was started here in 1767 by the brothers Boch, where they made both pottery and porcelain. The works are still carried on. The most usual mark was a combination of the letters B and L variously arranged. Occasionally the name and place, in full, in a circle, are found. On the earlier pieces the mark is painted, and on the later ones it is impressed.

There must always be some confusion of identity between this factory and that of Limbach (which see).



I P.S
A LYON
1773

LYON
C.F

LYONS, FRANCE.

Faience has been made here from the sixteenth century, and probably earlier. Very little is known of it.

MADRID (see BUEN RETIRO).

MAJOLICA.

In the chapter on "Mediæval and Renaissance" some reference has been made to the products of Gubbio, and especially

Gubbio Plate, by M. Giorgio, *circ.* 1520, arms of the Brancaleoni family, border of grotesques (South Kensington Museum).

to those charming specimens which were decorated by the masterhand of Giorgio Andreoli. Some general reference has also been made to the group of ateliers or *bottegas* in the different towns of Italy where work of this kind was carried on

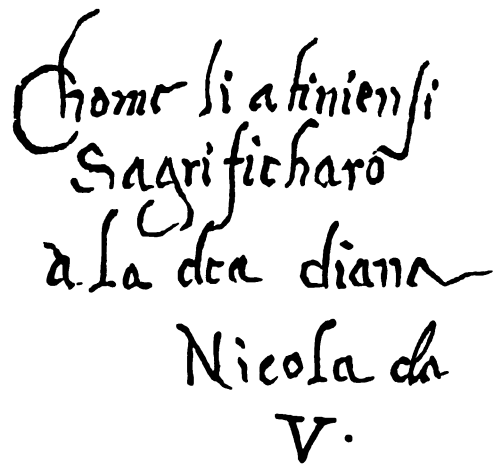
by individual artist potters, and their assistants or pupils, under the patronage of the petty sovereigns who were in authority when Italy was a collection of small states and dukedoms. The ceramic specimens of this time, *i.e.* dating from the later half of the

Caffaggiolo Pitcher, with the arms of the Medici family and other decoration.

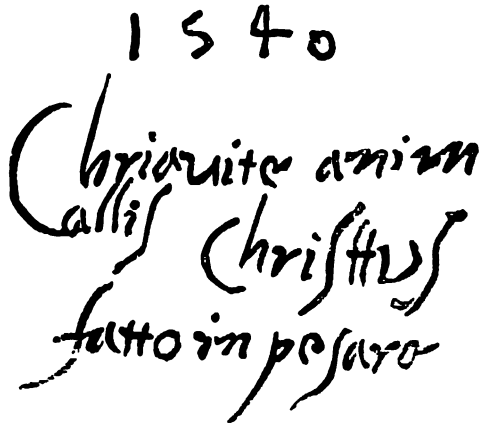
fifteenth century, are now termed in a general way "old majolica," but to those amateurs and dealers who have made a special study of the different characteristics of each special *fabrique*, they are known as Gubbio, Faenza, Caffaggiolo, Siena, Urbino, Castel-

Durante, or Pesaro, according to some peculiarity of colour or design in the decoration. The names here given by no means exhaust the list of places where majolica was made, but they are the most important. Abruzzio, Castelli, Diruta, Fabriano, Forli, Monte Lupo, Naples, Padua, Palermo, Pisa, Ravenna, Rimini, San Quirico, Verona, Venice—all had their *bottegas*, and specimens are extant which bear either in the decoration or in some such mark as "fatto in Fabriano" evidence of the place of production.

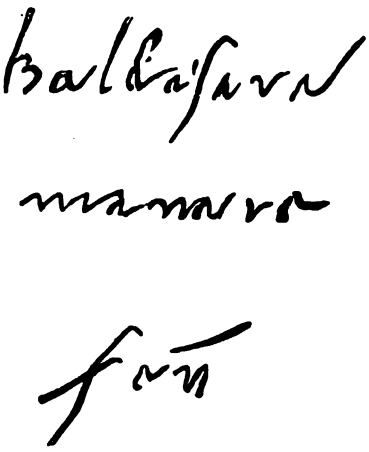
To include a separate notice of each of these numerous small



Signature of Nicola da Urbino.



A Pesaro Mark.

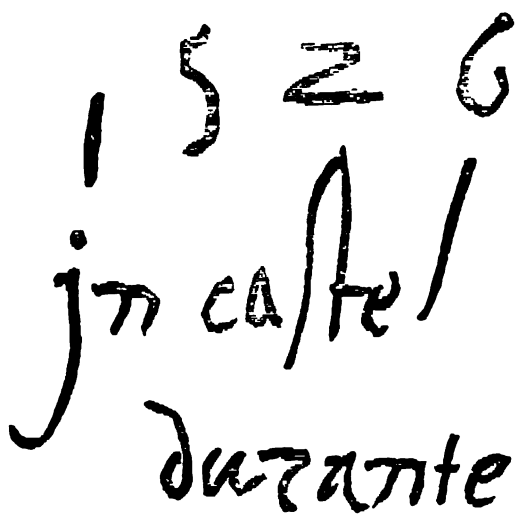


Mark on a specimen of Baldasara.

CASTELLI MAJOLICA.
One of a pair of Vases from the Zschille collection.

" *Vrate délina*
" *fate in Monte.*"

Monte Lupo.



Castel-Durante.

Francesco durantino

1544

potteries or *fabriques* is not within the compass of the present work, and, moreover, the marks which are found on such few genuine specimens as from time to time come into the market, are more of the nature of artists' signatures or monograms, or as before observed, of the name of the place, generally written roughly with the brush, than *fabrique* marks such as we find on Dresden or Sèvres china. For full information on this subject, the reader is recommended to refer to Chaffers' large edition of "*Marks and Monograms*," or to Dr. Drury Fortnum's "*Majolica*," an excellent work which deserves careful study by the amateur. In many cases, when there is neither a distinctive mark or special feature in the decoration, it becomes exceedingly difficult, nay, almost impossible, to assign with any certainty the specimen to its particular *fabrique*, for not only do the different makes closely resemble one another, but from the fact that ware made at one place was sometimes sent to another to receive a particular kind of decoration, and also that some of the artists migrated from one Italian city to another, the identities of the different wares have become confused. Our best authorities differ, and one finds such alternate descriptions as "Caffaggiolo or Faenza," "Faenza or Castel-Durante" appended

to specimens which the highest authorities find impossible to be quite sure about.

The inexperienced collector should be very cautious in purchasing specimens of these highly prized old *fabriques* without ample guarantee that such are genuine. Nearly all the existing examples are known and described in various catalogues of our museums and famous private collections, and it is only when celebrated collections are dispersed, such as the famous Narford

Caffaggiolo Plate, *circ.* 1515–20, decorated with the interior of a painter's studio (South Kensington Museum).

Hall or Fountaine sale in 1893, or the Spitzer sale in 1895, that one gets the opportunity of acquiring really fine pieces of old majolica. Mr. George Salting's collection, on loan to the South Kensington Museum, abounds in beautiful examples of all the best *fabriques*. Dr. Drury Fortnum's collection, recently presented to the Ashmolean Museum at Oxford, is very rich, and both the British and South Kensington Museums contain many famous specimens which should be carefully examined if the reader would form a judgment on this most interesting class of ceramics.

Probably the highest price ever realised at auction for a majolica specimen was that of £2080, given by Mr. George Salting at the sale of the Spitzer collection in Paris for the Caffaggiolo plate decorated with Judith and an attendant, the latter holding the severed head of Holofernes. We give a coloured illustration of this remarkable specimen.

A few notes of some of the special features of the most important *fabriques* may be of interest. Gubbio was noted for its famous lustred majolica, the beautiful gold and ruby metallic colours being produced by a process which was a highly prized secret. Plates and vases made at Pesaro, Urbino, and Castel-Durante were sent to Gubbio to receive additional decoration in these lustred pigments. This lustred decoration was also in use to some extent, but with much less success, at Diruta.

The majolica of Urbino is considered to have been at its best about 1530-40, and to have maintained its excellence for about thirty years. It was during this period that Francesco Xanto (1530-41) and Orazio Fontana worked here, and there are specimens in Mr. George Salting's collection bearing the signatures of these artists. We also give a coloured illustration of a fine vase which was in the Spitzer collection.

The style of decoration is that known as "Raffaelesque," with scrolls and grotesque ornament forming a kind of groundwork, while medallions of Cupids or of mythological or historical subjects occupy the centres or prominent positions in the scheme of decoration of the vase or plate. The colourings are generally a deep orange and blue, and although highly decorative, the ware lacks the force and expression of the earlier work produced at the Casa Pirota in Faenza, or at Caffaggiolo, Siena, or Forli.

The beautiful majolica of Caffaggiolo is distinguished by one or two peculiarities. The words "*Semper*" and "*Glovis*" occur somewhat frequently, and are generally found on a label or tablet forming part of the decoration; also the letters S. P. Q. R., and S. P. Q. F., which signified *Senatus Populus que Romanus*, or *Senatus Populas que Florentinus*. The word "*Semper*" was the adopted motto of Pietro di Medici in 1470, and "*Glovis*" was a device favoured by Guiliano in 1516. The drawing and colouring in Caffaggiolo ware are both spirited and vigorous, and in general characteristics it is similar to that of Faenza, Forli, and Siena. The glaze is white and even, and a favourite pigment was a deep lustrous blue, as dark as lapis lazuli, laid on with a brush, the marks of which are apparent.

IOLICA VASE.

ue URBINO (CIR 1550).

PITZER COLLECTION.

OLICA PLATE.
e CAFFAGGIOLO,
COLLECTION
MR. GEORGE SALTING.
ON LOAN AT THE
KENSINGTON MUSEUM.

Specimens are frequently unmarked, but a favourite monogram S. P., also a trident and the inscription "in Caffagiolo" are found. The word is variously spelt as "Caffagiulo," "Chaffaggiolo," "Cafagiol," "Caffaggiolo."

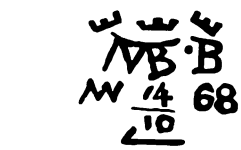
MALAGA (see HISPANO-MORESCO).

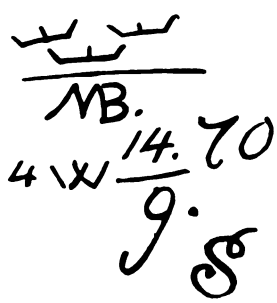
MANERBE (see LISIEUX).

MARIE ANTOINETTE (see PARIS, RUE THIROU).

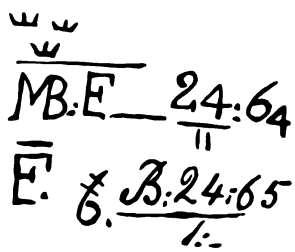
MARIEBERG, SWEDEN.

The factory here, at which both pottery and porcelain were made, was commenced in 1758 under the patronage of the King, Adolphe Frederick, by the royal dentist, Jean E. L. Ehrenreich. The works were closed in 1789. The faience was of good quality, with a clear white glaze. The pieces manufactured were mostly table ware, but statuettes were also made. The author has a pair of reclining figures forming boxes; the figures are in the peasant costumes of the country.





XVIII. Century. Sten, Director.

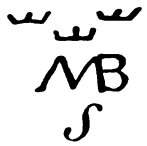


1764. Ehrenreich, Director.
Frantzen, painter.

The mark is somewhat complicated. First, there are the arms of Sweden, three crowns; then MB., generally in a monogram, for Marieberg; then the initial of the Director, as E. for Ehrenreich, B. for Pierre Berthevin, S. for Henri Sten, &c.;

then the initial of the artist, as F. for Frantzen, a decorator of some note ; and sometimes a date.

Estab^d. 1770. Frantzen, decorator.

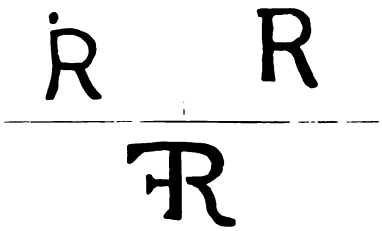


Sten, Director. *Circa* 1780.

The porcelain, as distinguished from the faience, which was made here, was French in style, no doubt owing to the employment of French artists and workmen. The marks were similar to those on the pottery, but generally the date was omitted. The statuettes, candelabra, and such-like pieces are mostly marked with the letters MB scratched in the clay. (See specimens in the South Kensington Museum and the Franks collection.)

MARSEILLES, FRANCE.

A somewhat important factory was established at Marseilles, by Joseph Gaspard Robert, about 1766, and Mr. Chaffers quotes an order for a service from England, which shows that the factory was renowned at the time (1777). Not much, however, appears to be known about the productions, and the works ceased at the time of the French Revolution (1793). The mark is the initial of the potter. Mr. W. E. Gumbleton has a specimen so marked.

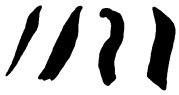


XVIII. Century.

A fine faience was also made in considerable quantities at Marseilles as early as 1607–1610, and there are still potteries in the neighbourhood.

The following marks are given by Chaffers as attributed to various Marseilles potters :—

Antoine Bonnefoy.

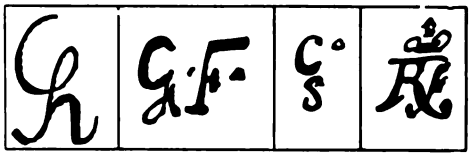


Veuve Perrin.

Fauchier.

J. Robert. XVIII. Century.

XVIII. Century.



MARTIN WARE.

The excellent stoneware produced by the firm of Martin Brothers deserves to be better known than it appears to be. The designs, whether classical or grotesque, are always artistic and full of individuality; while their custom of never repeating any piece exactly, makes each specimen unique. The factory is at Southall, and there is a shop for retail purchasers in Brownlow Street, Holborn. The mark is the name of the firm, "Martin Brothers, London and Southall," scratched in the paste.

MARZY, NEAR NEVERS, FRANCE.

M. Tite Henri Ristori commenced the manufacture of high class faience here in 1850. First class medal, Paris Exhibition, 1856. Specimens at South Kensington.

MASON & CO., LANE DELPH, STAFFORDSHIRE.

This factory was established in the eighteenth century by Miles Mason, and afterwards continued by others of the family under the style of Mason & Co. (see LANE DELPH).

Ewer of Mason's Ironstone china, formerly in the collection at Pryor's Bank, Fulham.

HÖCHST CHINA GROUP.
LUDWIGSBURG PAIR OF DANCING FIGURES.

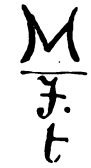
MAYENCE, NASSAU.

One Geltz of Frankfort commenced to make faience at Höchst, near Mayence, under the patronage of the Archbishop, towards the beginning of the eighteenth century. The productions were of excellent quality. The mark was a wheel of six spokes (sometimes five), the arms of the see; the wheel is occasionally surmounted by a crown, and at times has the name or initial of the artist.

XVIII. Century.

XVIII. Century.

XVIII. Century.



Possibly the initial of Melchior, an artist.

Geltz was induced by one of his workmen, named Bengraf, to turn his attention also to the manufacture of porcelain. The first experiments failed, but having induced Ringler, a workman from the Vienna manufactory, to assist him, in 1740 they succeeded in producing good porcelain; and from this time, under Ringler's management, the factory commenced to thrive. The secret recipe of porcelain-making was contained in some papers that Ringler was known to have always about him; and one day his fellow-workmen, having made him intoxicated, obtained these, and it is due to this trick that so many porcelain factories sprang up in different parts of Germany, for not only did Ringler leave the works in disgust and take his knowledge elsewhere, but the dishonest holders of his papers sold the secret to any one who would pay them a handsome douceur.

Under Emmerick Joseph, Elector of Mayence, the factory became a State establishment, and the services of a celebrated modeller, J. B. Melchior, were engaged; and as no expense was spared in the management, it is to this period that the finest specimens of the Höchst or Mayence factory may be attributed. The spirited modelling and delicate colouring of the groups are excel-

lent, and the peculiar violet-red colour, for which some of the pieces are famous, is said to have been lost to ceramic art with the death of a painter.

The clay is said to have been brought from Limoges, and the greatest secrecy observed in the different processes. The paste is hard, but fine and white ; and some of the modelling is, as Marryat observes, without a rival.

After Melchior left the factory the works deteriorated very considerably; and under the directorship of Riess, his successor, those peculiar large-headed figures were produced. When the French invaded the country in 1794 the manufactory was broken up, and the stock and plant sold by auction in that year.

The marks on the porcelain were the same as those used for the pottery, and were painted in blue, red, or gold. Pieces marked with " M," Melchior's cypher, are very rare and valuable.

A potter named Dahl, having purchased some of the moulds, adopted the mark, adding his own initial, D; but his productions are inferior to those of the original establishment, though some of his statuettes are of considerable merit.

MEDICI PORCELAIN (see FLORENCE).

MEIGH & SONS (see OLD HALL).

MEISSEN (see DRESDEN).

MELUN (see VAUX).

MENEÇY, VILLEROY (DEPT. DE SEINE ET OISE).

This manufactory was founded by François Barbin in 1735, under the protection, and on the estate, of the Duc de Villeroy. About 1748, the directorate passed to Messrs. Jacques & Julien, who continued the works until 1773, when it was removed to Bourg la Reine (which see). The earlier specimens are remarkable for the beauty of the soft paste, and the decoration is generally floral and very simple. The

general characteristics are similar to those of the productions of the St. Cloud factory. The mark is scratched in the paste.

Specimens in the Franks collection. The same mark is also found on faience.

Milk-pot of Meneçy Porcelain.

METTLACH, Rhenish Prussia.

Herr Jännike gives the following marks as those of MM. Villeroy & Boch, modern manufacturers of *grés* stoneware :—

MILAN, Italy.

Faience was made here by various potters in the eighteenth and nineteenth centuries. The following marks are given by Chaffers :—

Milano
F C
Mil

F
Pasquale Rubati
Mil°.

XVIII. Century.

XVIII. Century.

J. Richard. XIX. Century.

Porcelain is said to have been made here late in the seventeenth century, but nothing is known of it. A modern firm, "Manufacture Nationale de J. Richard & Cie.," makes both porcelain and faience.

MINTONS.

The productions of this eminent firm are so well known, and the great strides made in the improvement of their manufactures have been so rapid, so late, and so prominently before the world, as to need but a few facts and dates to complete the information that everybody must possess. The works were founded at Stoke-on-Trent in 1793 by Thomas Minton, and have been considerably enlarged from time to time as the reputation and business of the firm have increased. Thomas Minton was a clever engraver, and was at one time in the employ of Josiah Spode. In 1840 he formed one of a small committee of potters who bought a tract of clay and felspar abounding country, in Cornwall, and at considerable pains succeeded in establishing a scheme for supplying the different manufactories interested with their requisite materials. In 1828 the manufacture of the now celebrated encaustic tiles was introduced by Herbert Minton (their first employment being for the smoking-room and lobbies of the House of Commons, the then new Palace of Westminster); the manufacture of majolica was added in 1850. The firm has always been energetic in the engagement of the first artists for their work, and of these Laus

Solon, formerly of Sèvres, is justly celebrated for his famous decoration of vases and plateaux; M. Emile de Jeaunest and M. Carrier de Belleuse, as sculptors and modellers, and M. Leon Arnoux as art director.

In 1868 Hollins and Campbell separated, Mr. Campbell, the late head of Mintons, and formerly M.P. for North Staffordshire, continuing the china and earthenware works, and taking into partnership Thomas and Herbert Minton, great-grandsons of the founder; and in 1875 the tile works carried on by Mr. Robert Minton Taylor, a former partner in the firm of Minton, Hollins & Co., were purchased by Mr. Campbell, who erected a manufactory at Stoke, where the encaustic-tile business is carried on under the title of the Campbell Brick and Tile Co.

True porcelain was not made before 1821, though a semi-translucent ware had been produced some twenty years earlier, but the most marked improvement has dated from our 1851 Exhibition. The paste is soft and white like that of all best English china, which has peculiarities of its own that will be easily noticed by comparison. A new body of special softness and whiteness has been, however, recently introduced, and on this are paintings of great merit in the style of old Sèvres, the ground colours being particularly good, and the gilding equal to that of Sèvres. This material is stamped in the clay

[MINTON]

the two brackets embracing "Minton" forming the letter C reversed, and reading Colin Minton Campbell. The majolica is bold in character, and has been used in some very striking designs, amongst which the great fountain, which was purchased by the Crystal Palace Company at the 1862 International Exhibition, is not the least. There is a further notice of Mintons' in Chapters III. and IV.

MINTON.

Earlier Mark.

Used 1868.

MONTAIGNON (see NEVERS).

MONTE LUPO (see MAJOLICA).

MOORISH (see HISPANO-MORESCO).

MOSCOW, Russia.

An Englishman named Gardner started a porcelain factory at Twer in 1787. The mark was generally his name in full, in Russian characters. This mark is on a milk-pot in Mr. E. W. Craigie's collection. The letter G in blue, on statuettes and groups, is also attributed to him.

ГАРДНЕРЪ

Г

С

Another factory here was founded in 1830 by A. Popove, whose monogram or name is the *fabrique* mark. The paste is hard; and its customers seem mostly limited to the Russian Court. A tea service of this factory is at Knole, Sevenoaks.

АП | ПОПОВЫ

ФГ
Гулина

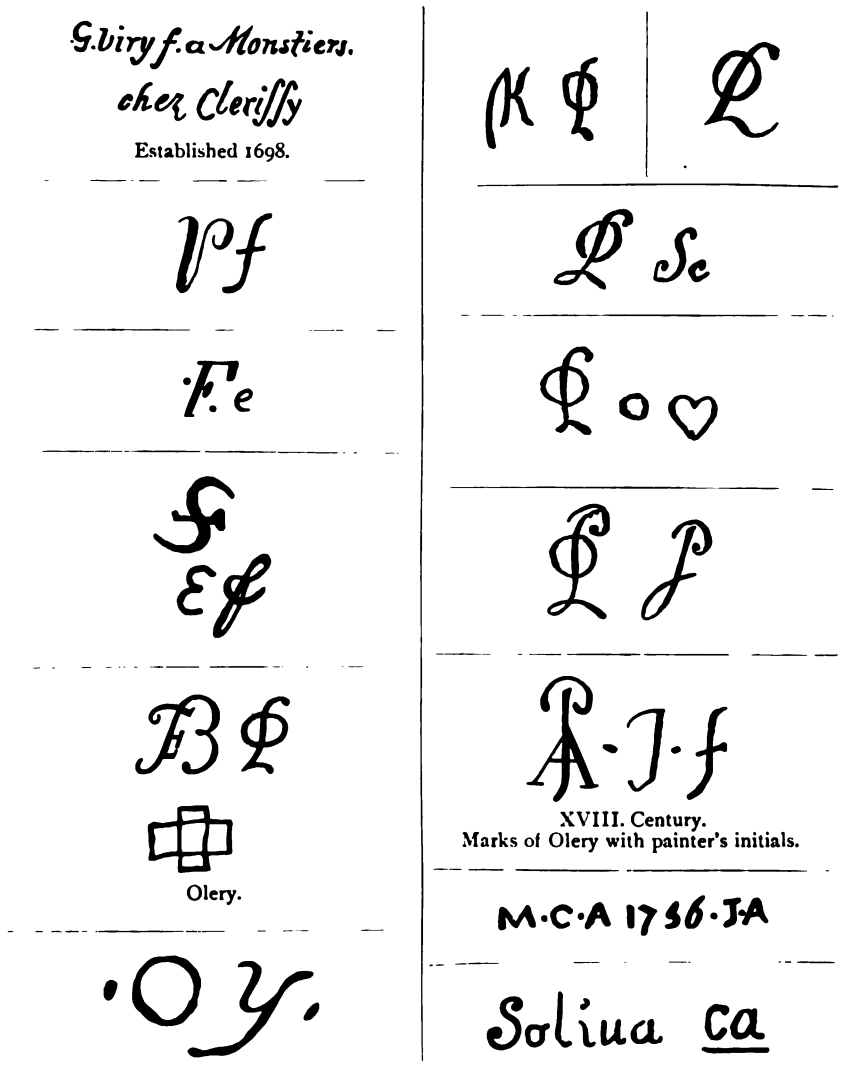
Another porcelain factory was that of M. Gulena. The letters at the top of the mark in the margin stand for "Fabrica Gospodina."

MOUSTIERS, Basses Alpes.

The manufacture of artistic pottery or faience appears to have been carried on at a group of ateliers, and not at one sole

Barber's dish of Moustiers faience (South Kensington Museum).

fabrique, as is mostly the case. M. Jacquemart gives much interesting information of a family of potters named Clerissy, who, like the Della Robbias, worked in succession from 1686 until 1850, one of the sons or nephews of the founder being created Baron, or Seigneur de Trévans, in 1743, by Louis XIV. Three different manufactories existed in Moustiers in 1745, eight in 1756, eleven in 1789, and five only in 1799. The decoration varies accordingly, and the expert has the greatest difficulty in assigning some unmarked specimens.



Established 1698.

XVIII. Century.
Marks of Olery with painter's initials.

Miguel Vilax

F o Giangel

CROS

Various Potters, XVII. and XVIII. Centuries.

Moustiers

1778.

ferrat moustiers

Pierre Fournier de Moustiers 1775.

MOUSTIERS

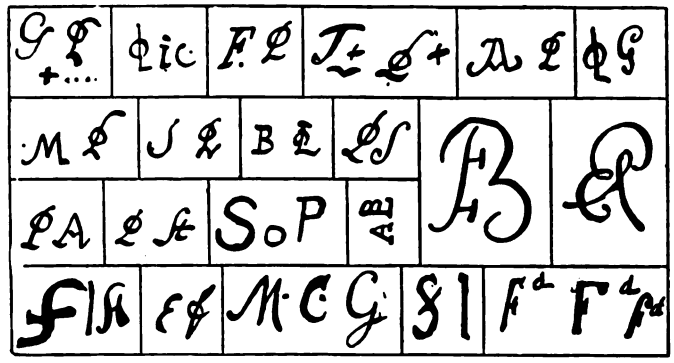
Guichard, potter.

Thion à Moustiers.

Antoine Guichard, de Moustiers, 1763, *le* 10 *X^br^*

XVIII. Century. Other Potters.

The following potters' signatures are given by Herr Jännike.



MUNICH (see NYMPHENBURG).

NAMUR (see ANDENNES).

NANKIN (see CHINA).

NANTGARW.

Part of a finely-painted Dessert Service.

NANTES, Loire Inférieure, France.

A small factory of porcelain was established here in 1780 by Jacques Fourmy, Pierre Auguste de Roslaing de Nivas, and Nicholas Fournerat de la Chapelle. The mark, if any, is unknown.

NANTGARW, Glamorganshire, Wales.

The history of the factories of Nantgarw and of Swansea are intimately connected on account of Billingsley's work and influence at both places, and the porcelain produced during the period of that influence is almost identical. There is, therefore, naturally some confusion in the minds of collectors which we will endeavour to remove by a very simple statement of facts.

When William Billingsley and his son-in-law, Samuel Walker, left the Worcester Works in 1811, and by so doing broke their agreement with their employers, they settled in the village of Nantgarw, and built some small kilns for the manufacture of soft-paste porcelain. Want of capital prevented the venture from going far beyond the experimental stage, and they applied to Government for a grant to aid them. Mr. Dillwyn was in consequence instructed by the Board of Trade to investigate and report; and he was so favourably impressed with the beautiful paste produced by these potters that he built larger kilns at Swansea, where a china factory already existed, and Billingsley (or Beeley, as he then called himself) and Walker removed to the new works.

In the notice on Swansea, we have pointed out that, upon being acquainted with the breach of contract of his new employés or protégés, and the Worcester firm of Flight & Barr, he severed the connection, and they then returned to Nantgarw and endeavoured to continue business upon the old lines. This was in 1817, and after struggling on for two years, Mr. Rose of the Coalport works made an arrangement to secure their services for his factory.

Previous to this Mr. W. Weston Young, who had been employed at the Swansea works, appears to have joined Beeley, or Billingsley, and Walker in the petition to the Government for pecuniary assistance. When they left Nantgarw for Coalport he appears to have purchased the plant left behind, and to have continued the works with the assistance of Thomas Pardoe, a skilful painter on china, formerly of Bristol.

Beeley is said to have pretended to sell his secret to Young, but he did not do so, and the porcelain made by Young and Pardoe was harder than that of Beeley's production. The renewed attempt was a financial failure, and the factory was again closed in 1822.

The porcelain made at Nantgarw by Beeley is almost identical with that made at Swansea from the same recipe; it has a brilliant white body, a fine transparency, and a beautiful clear glaze. Mr. Richard Drane, who has made a representative collection for the Cardiff Museum, and who has kindly supplied the author with some facts and suggestions for this notice, compares the paste to "sodden snow in a half melted state."

The painting of flower subjects is most artistic and skilful; birds, and very rarely landscapes, were also painted, but nearly all the more ambitious and ornate pieces of Nantgarw were sent to London in the "white," and there decorated by various hands.

The mark is NANTGARW impressed, and sometimes the letters C.W. for "china works," underneath. Collectors who make a speciality of Nantgarw china are recommended to consult a recently published work, entitled "*The Ceramics of Swansea and Nantgarw*," by W. Turner. The Cardiff Museum should also be visited, and specimens in the Jermyn Street Museum carefully examined. (See also notice on SWANSEA.)

NAPLES (see CAPO DI MONTE, also MAJOLICA).

NAST (see PARIS).

NEALE & Co.

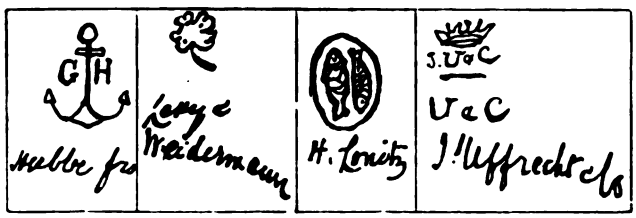
A firm of potters was in existence at Hanley about 1778–1787, who made some very clever imitations of Wedgwood's jasper ware. There are some good specimens in the South Kensington Museum and also the Geological Museum. The mark is impressed, but many specimens are unmarked.

Neale & Co.

NEUDECH (see NYMPHENBURG).

NEUHALDENSLEBEN, HANOVER.

The following marks are found upon various modern imitations of ancient majolica, made here.



NEVERS.

But little is known of a porcelain factory here ; it is barely mentioned by Brongniart as existing in 1844 under the management of MM. Neppel & Bennot. Several manufactories of faience, some of which were of considerable importance, had been in existence during the seventeenth century and later.

Vase of Nevers faience, Persian style decoration (South Kensington Museum).

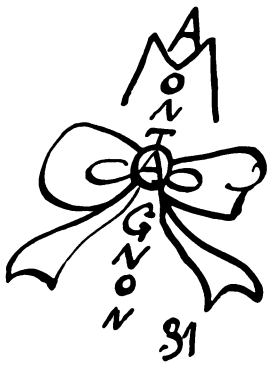
Chaffers quotes from the best French authority, M. Broc de Segange, the following classification of the different kinds of Nevers faience, which may be of use in determining the approximate date of specimens by their character and decoration. M. de Segange was director of the Nevers Museum in 1863, and in his book, "*La Faience et les Faienciers de Nevers,*" has practically exhausted the subject.

1st Epoch,	1600 to 1660.	Tradition italienne.
2nd Epoch,	1650 to 1750.	Goût chinois et japonais.
	1630 to 1700.	Goût persan.
	1640 to 1789.	Goût franco-nivernais.
3rd Epoch,	1700 to 1789.	Tradition de Rouen.
	1730 to 1789.	Tradition de Moustiers.
4th Epoch,	1770 to 1789.	Goût de Saxe.
5th Epoch,	1789.	Decadence de l'art.

Specimens of Nevers are difficult to identify, owing to the similarity of their characteristics to those of the Rouen and other similar faiences. The following are the best known marks, but there are several others, chiefly potters' and artists' signatures,

quoted by Chaffers, who has also given a great deal of detailed information respecting some of the many potters of Nevers.

Ewer of Nevers faience (South Kensington Museum).



Within the last twenty years or so a revival of the manufacture of faience has been made at Nevers by one Montaignon, who has adopted as his mark a rebus of his name "Montaignon," the tie (taignon) being coloured green, and the letters, sometimes "Mon" and sometimes in full "Montaignon" being in black. He has copied to some extent the old designs and colourings.

NEWCASTLE-ON-TYNE.

Pottery of a coarse but effective decorative character was made by several potters in the neighbourhood of Newcastle, and also at Sunderland from about 1775 to 1825. Professor Church mentions the names of Sewell, Donkin & Co., Fell & Co., and St Anthony. Chaffers also gives Moore & Co., and the "Sheriff Hill Pottery." In general character specimens resemble Staffordshire pottery, but are less carefully finished and more highly coloured. The "frog" mugs already mentioned as made at Leeds were also made at the Newcastle potteries, and a peculiarity of this ware is to be noticed in a band or border of pink lustre colour. Mugs generally of cylinder form we find decorated by "transfer" process with verses, a ship and inscription, or a legend commemorative of some historical or political event. Statuettes and busts of celebrities were also made here, and Professor Church is of opinion that the crude "marbling" of the bases of these pieces identifies them with Newcastle rather than with the Staffordshire potters.

Imitations of Wedgwood's cream-coloured ware were also made in considerable quantities at Newcastle, and some of these bear the name of Wedgwood spelt "Wedgewood." As a general rule Newcastle pottery is unmarked, but Chaffers mentions the mark of "Newcastle," and sometimes the names of the potters already mentioned are found.

NEW HALL, SHELTON, STAFFORDSHIRE.

The manufacture of porcelain was commenced here about 1782, by a firm consisting for the most part of local potters. The best known of the partners are Samuel Hollins, Anthony Keeling, and John Turner (see LANE END). The firm purchased the patent rights of William Cookworthy's inventions (see PLYMOUTH), from the then owner, Richard Champion, who, it is stated, superintended the manufacture for some time at Tunstall before the works were removed to New Hall. In 1810, Peter Warburton, son of Jacob Warburton, one of the original partners, invented and patented the process

Established by Whitehead, *circa* 1750. Taken by Champion's Company in 1782, ceased 1825.

of metallic decoration now generally known as "lustre ware." The mark used by this company is shown in the margin.

HACKWOOD & CO.

After various changes the works were acquired in 1842 by Messrs. Hackwood & Company.

C. & H. late HACKWOOD.

This firm in 1856 gave place to Messrs. Cookson & Harding; and in 1862 Messrs. W. & J. Harding were the proprietors.

NIDERVILLER (DEPT. DE LA MEURTHE), NEAR STRASBURG.

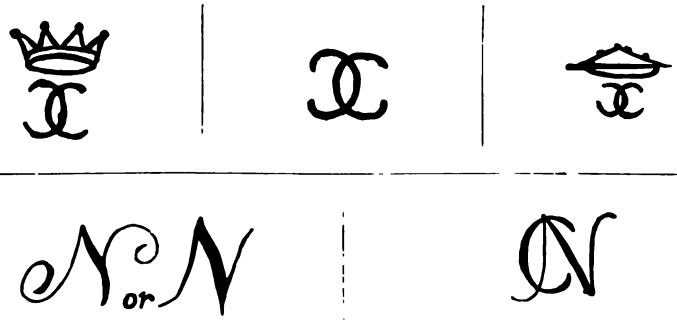
A small factory of hard-paste porcelain was established here in 1760 by Jean Louis, Baron de Beyerlé, Councillor and Treasurer to the King and Director of the Strasburg Mint. With the assistance of Paul Louis Cyfflé, of the Luneville factory, a celebrated modeller, and the importation of some workmen from Saxony, he was successful in producing some fine specimens. About 1780 the factory passed into the hands of General de Custine, whose director, M. Lanfray, bestowed considerable care and energy upon the improvement of the works. General the Count de Custine, however, was one of the numerous victims of the Republic, and on his execution his estate was forfeited. Lanfray became the proprietor of the factory by purchase in 1802, and continued so until his death in 1827. The *fabrique* has since been discontinued owing to its unsuccessful competition with the other factories.

The earliest mark consisted of the letters B and N (for Beyerlé, Niderviller), in a monogram.

This mark may stand for Beyerlé and Custine.

Custine's mark was two C's, interlaced, with or without a Count's coronet.[1] The monogram CN and the simple initial N also belong to this period of the factory.

[1] This mark may be distinguished from that of Ludwigsburg by the shape of the crown.



Lanfray's mark was his monogram, F.C.L., generally stencilled in blue. The name of the town in full is perhaps also referable to him.

Stamped in relief.

Faience was made at these works under all the proprietors above mentioned.

Niderviller was, and is, chiefly famous for its statuettes, which were modelled by Charles Sauvade from Luneville (which see).

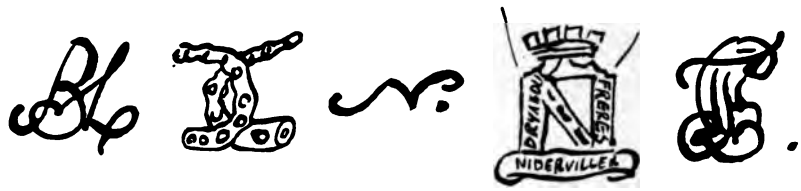
The marks used on the faience were similar to those on the porcelain.

Beyerlé, established 1760.

Custine. XVIII. Century.

Custine.

Custine. XVIII. Century.



The last five are given by Herr Jännike.

NÎMES, GARD, FRANCE.

Very little is known of the pottery made here. Various jugs, plates, and similar specimens, painted with peasants, &c., are attributed to this *fabrique;* they are very similar to the work of Moustiers, Marseilles, and other French potteries. One specimen in the Sèvres Museum, made by MM. Plautier, Boncoirant et Compagnie, is marked as in the margin.

P. B. C.

NOVE (see BASSANO).

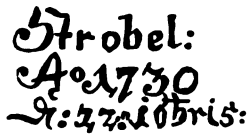
NUREMBERG.

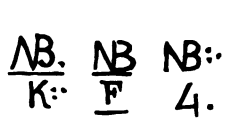
Nuremberg is said to have been the pioneer in the manufacture of majolica in Germany. An artist named Veit Hirschvogel, who had travelled into Italy, and seen the works of Luca della Robbia, seems to have carried back his experience to some purpose, and produced in his native town some fine specimens of dark copper-green earthenware, with subjects in relief. Some of these were large tiles used for the ware stoves then in vogue, and there are also still extant mantelpieces with very fine bas-reliefs, for which high prices have been given, attributed to him. The finest specimen of this class is still in its original position in the Château of Salzburg. Hirschvogel died in 1525.

The South Kensington Museum has a fine *cruche,* or pitcher, with figures of Adam and Eve enamelled in different colours, and also two or three of the large earthenware stoves in the new pottery gallery. Early pieces are rarely marked.

From the sixteenth century to the present day there have been many potters at Nuremberg. Most of them used their names or initials as marks: *e.g.* Hans Kraut (1578), Strobel (1730), J. A. Marx (1735), G. Kosdenbusch (1741), Stebner

(1771), and others. Some pieces are marked NB, which letters stand for Nuremberg.





The modern factory of J. von Schwartz uses this mark :—

Porcelain also was made here in the last century by Marz, Romeli & Mayer. The manufacture ceased in 1731.

NYMPHENBURG, Bavaria.

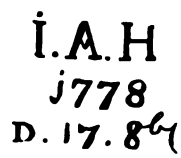
A manufactory of porcelain was attempted here, and at Neudech on the Au, in 1747, by a potter named Niedermayer, but does not appear to have flourished until 1756, when Ringler, the head from which so many factories received assistance, was sent for, and succeeded in organising it as an establishment under the protection of Maximilian Joseph, Elector of Bavaria, and in 1758 the works were altogether removed to Nymphenburg.

Some of the earlier pieces were very beautifully painted in landscapes by Heintzmann. Figures and groups and vases of this factory are excellently modelled and delicately coloured, very much the same as those of the Ludwigsburg factory. From the mark being sometimes a very small shield and almost always impressed, and this somewhat indistinctly, specimens are apt to be passed over as unmarked. The marks are found both impressed in the paste and also under the glaze in blue.

When the Frankenthal factory was discontinued, owing to the death of Carl Theodore, the workmen and some models were removed to Nymphenburg, a short distance from Munich, and the factory, which is in existence, can be seen by visitors to the Bavarian capital. Its present productions appear, however, to be chiefly in the white, and very little energy is apparent, though a few plaques well decorated in "Murillo" subjects may occasionally be bought. A further reference to some of the

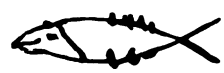
modern productions of the Nymphenburg factory will be found in Chapter VI. *q.v.*

The most usual mark is the shield of Bavaria.



NYON, SWITZERLAND (LAKE OF GENEVA).

A small manufactory was established here towards the end of the eighteenth century by a French flower-painter, who had left the royal works at Sèvres. The paste is of good quality, and paintings generally floral, carefully executed. The mark is a fish in blue.



Pieces are also marked with the initial G. or the word "Geneve," either with or without the fish. Specimens in the Franks collection. Mr. W. E. Gumbleton has a charming little inkstand of this factory in which the ink-pots are formed of roses.

OIRON FAIENCE (see SAINT PORCHAIRE).

OLD HALL WORKS, HANLEY, STAFFORDSHIRE.

Messrs. Meigh & Sons occupied these works from about 1780; the firm has recently been turned into a company under the style of "The Old Hall Earthenware Company, Limited." In the early part of the nineteenth century earthenware figures and other ornamental pieces of considerable merit were made by this firm from the designs of J. B. Giarnielli. Mr. Job Meigh, junior, a member of the firm, was the inventor of a new glaze made without lead, for which he received the Society of Arts gold medal in 1823. The mark is an impressed stamp.

MEIGH

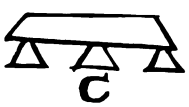
OPORTO, VISTA ALLEGRE.

A factory was established here about 1790, directed by M. Pinto Basto, and a specimen cup and saucer, turquoise, with white and gold flowers, is now in the South Kensington Museum. The paste is hard, and the mark, VA, sometimes surmounted by a crown.

A manufactory still exists at Vista Allegre.

ORLEANS.

In 1753 a manufactory was established here under the protection of the Dukes of Penthièvre, the director being first Gérault Daraubert, and later Benoist le Brun, architect of the city of Orleans, and both these directors placed their initials underneath the Orleans "label" which formed the *fabrique* mark. Le Brun was *Directeur* from 1808 to 1811. A fleur-de-lis is also found under the label on some pieces. Herr Jännike also gives this mark as in use from 1790 to 1800. Soft paste was first made, but, following the fashion of other French factories, this was discontinued for the more durable but less beautiful hard paste.



Earthenware figures and statuettes were also made here. Mark :—

XVIII. Century.

OVERTOOM (see AMSTERDAM).

PADUA (see MAJOLICA).

PARIS.

Towards the end of the eighteenth century several small factories of porcelain were established in Paris and its neighbourhood, and were carried on with varying success. Some of these were known by the names of the patrons under whose protection they flourished, by the name of the street in which they were established, or in other cases by the names of the potters or artists who commenced business in small ateliers which sometimes developed into a *fabrique*, or factory, of some note. The life of several of these small businesses lasted just as long as the individual taste, energy, or means of the proprietor, artist, or potter were devoted to its encouragement, and in many cases the life was not of long duration. Others never achieved any results of note, and have been lost sight of. As a rule it is because the wealthy and artistic patron ordered from the potter certain "articles de luxe," or had some special design executed, that the little *fabrique* has become known to us by such specimens surviving, and having sufficient merit to receive attention at the hands of the collector. For this reason some of the marks are given here that otherwise would have little or no interest for the collector.

With regard to paste, form, and general style of decoration they are all similar, the paste is hard and like that of the later Sèvres china, the forms are those which we recognise as of the "Empire" time or that which just preceded it, and the decoration is in the style of the late Sèvres already alluded to.

For the convenience of the reader short notices of the majority of these "Paris" *fabriques* are arranged here alphabetically to follow these remarks, which apply to them all. In a few instances some of them are noticed under separate heads, and a cross reference to them will be found for the reader's convenience.

PARIS.

This mark represents the initials of Henri Chanou, who formerly worked in the Sèvres factory and afterwards established a small *fabrique* in Paris. Established 1784. The mark is stencilled in red. Hard paste, in the style of late Sèvres.

C.H

PARIS: CHICANNEAU.

The widow of Pierre Chicanneau (see ST. CLOUD) started a factory of porcelain in 1722, which was carried on after her death by other members of the family until about 1762. The mark: CM with a cross under. The M probably stands for Moreau, the widow's maiden name.

PARIS: COURTILLE (RUE FONTAINE AU ROI).

This factory was established in 1773 by Jean Baptiste Locré, whose partner, one Russinger, was director throughout the Revolution. One of the finest specimens of ceramic art produced by this factory was a life-size bust of La Comtesse du Barry, valued at that time at 3000 francs (£120).

Cream Jug of De la Courtille porcelain (South Kensington Museum).

The *fabrique* was of hard paste, and the mark in blue, two torches crossed. This should not be mistaken for the Dresden crossed swords.

A subsequent mark resembles the heraldic charge known as a lance-rest. The factory was afterwards carried on by the firm of Pouyat & Russinger, who used their names or initials as their mark; by Pouyat alone, about 1800; and by A. Deltuf subsequently.

"De la Courtille," 1773, by Russinger & Locré.

manufacture
A. Deltuf

"De la Courtille."

PARIS: DAGOTY.

Established towards the end of the last century by P. H. Dagoty (see LA SEINIE). He styled his ware "L'Impératrice."

The mark is generally stencilled in red. Dagoty subsequently combined with the firm of Honoré (which see) about 1812, under the patronage of the Duchesse d'Angoulême. Another member of the family, R. F. Dagoty, had a factory in the Rue St. Honoré, date unknown.

Dagoty
à paris

Manufacture
de S.M.L'Imperatrice.
P.L DAGOTY
à Paris.
Boulevard Poissonnière, 1780.

M^ture de MADAME
DUCHESSE D'ANGOULÊME
Dagoty E. Honoré,
PARIS.

R. F. DAGOTY.

PARIS: DARTÉ.

A small factory of hard-paste porcelain was established in the Rue de Popincourt in 1796; and there are some richly-coloured and well-gilt plates still extant, marked with the potter's name, "Darté," stencilled in red.

Mr. H. E. B. Harrison possesses a cup and saucer marked DARTÉ FRÈRES À PARIS.

PARIS: DECK.

Theodore Deck established a factory of artistic faience in the Rue Halévy in 1859, and since that time his works at each international exhibition have shown considerable progress and gained distinction. The first copies of the famous Alhambra vases were made by this firm; and at the Paris Exhibition, 1878, some remarkably fine plates were shown by him. Our art department has purchased some of his recent specimens, and they may be seen at the South Kensington Museum. The process of decoration is somewhat similar to the old Henri Deux ware, or Saint Porchaire, as it is now generally called, being by incrustation of different coloured clays, and is very effective, the designs being mostly of an Eastern character.

TD
XIX. Century.

PARIS, DIHL (see ANGOULÊME).

PARIS: DUBOIS.

A factory of hard-paste porcelain was started about 1773 by Vincent Dubois. Mark, two headless arrows crossed, generally in blue.

Faubourg St. Antoine, 1773. Rue de la Roquette.

PARIS, DUC D'ORLÉANS (see PONT-AUX-CHOUX).

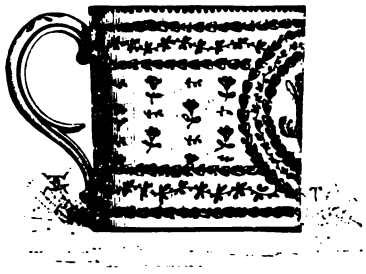
PARIS: FEUILLET.

A fine and richly decorated ware in imitation of Sèvres. The mark also is similar to Sèvres, but has a capital F in the middle of the reversed L's. Other marks are used, as shown, and are generally in gold, but sometimes in black.

PARIS: GUY & HOUSEL (RUE THIROU).

MM. Guy & Housel succeeded to the *fabrique* of "Porcelaine de la Reine" (see LEBŒUF). M. Housel was sole proprietor from 1799 to 1804.

Occasionally we find very richly decorated specimens bearing this mark. A pair of semi-circular Jadinières, formerly in Mr. Walker Joy's collection, had flowers very carefully painted in richly ornamented trellis work, equal in every way to the best kind of hard paste Sèvres of the same time.



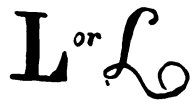
Rue Thirou Porcelaine de la Reine, Gasnault collection

PARIS: HONORÉ.

Established by F. M. Honoré about 1785; subsequently amalgamated with Dagoty (which see).

PARIS: LASSIA.

Hard paste; established in 1774 by Jean Joseph Lassia.



Rue de Reuilly, 1774.

PARIS: LEBŒUF.

In 1778, André Marie Lebœuf commenced the manufacture of a hard-paste porcelain, which he called "Porcelaine de la Reine," being under the patronage of Marie Antoinette. The productions were of great excellence, some of the pieces being equal to Sèvres. The mark, generally stenciled in red, consists of the letter A, for Antoinette, under a crown. The crown is sometimes, but rarely, omitted. The mark of MA, with the small s, is also attributed to this factory. Specimens of this factory and those of the Rue Thirou (Guy & Housel) are almost indistinguishable.

Rue Thirou. "De la Reine" (Antoinette), 1778, by A. M. Lebœuf.

Specimen Plate, Cupids playing, on gold ground, marked in gold *Lefebvre à Paris.*

PARIS: LEFEBVRE.

Chaffers mentions a potter of this name as having an establishment in Rue Amelot. The author has a finely painted pair of plates with Cupids playing games on richly gilt grounds, and the mark *Lefebvre à Paris* written in gold.

PARIS, L'IMPÉRATRICE (see DAGOTY).

PARIS: MORELLE.

Hard paste; established 1773; the letters stand for "Morelle à Paris." M A P

PARIS: NAST.

A potter of this name purchased a manufactory of china in the Rue de Popincourt, Paris, in 1783, and adopted his name, stencilled in red, as his *fabrique* mark. The paste is hard and like most other Parisian porcelain, and the favourite decoration seems to have been small sprigs or flowers on a white ground.

NAST. | N. . . à. Paris

PARIS, PETIT (see BELLEVILLE).

PARIS: C. H. PILLIVUYT ET CIE., À PARIS.

The manufactory owned by this firm is, according to Chaffers, the largest in France, employing about 1500 workmen. Their ornamental specimens are of a very high character, and vary considerably in style. The finest specimen seen by the writer is a large bottle purchased by the South Kensington Museum from their exhibit in Paris in 1878. It is of dark lustrous green, and the effect produced by the varying shades of the colour is very good. The mark is the name of the firm.

PARIS: PONT-AUX-CHOUX.

This factory was started in 1784 by Louis Honore de la Marre de Villars. The mark used was J. M. In 1786 the *fabrique* changed hands, and came under the patronage of Louis Philippe, Duc d'Orléans, and the mark used thereafter was his monogram L. P., combined in various ways. After the Duke's

death in 1793, the factory was known as the "Fabrique de Pont-aux-Choux."

This mark most probably belongs to the same factory.

Outrequin de Montarcy, *circa* 1786.

PARIS: PORCELAINE D'ARTOIS.

This *fabrique* of hard paste, said to be the oldest in Paris, was started in 1769 by Charles Philippe, Comte d'Artois, under the direction of Pierre Antoine Hannong, or Hanung, of Strasburg.

A small *tête-à-tête* service with this mark is in the author's possession.

Rue Faubourg St. Denis.

PARIS, PORCELAINE DE LA REINE (see LEBŒUF).

PARIS: POTTER.

In 1789, Charles Potter, an Englishman, established a factory of hard paste. He called his ware "Prince of Wales' China."

Rue de Crussol, 1789.

E.B.

Rue de Crussol.

PARIS: SAMSON.

A maker and decorator of French porcelain and faience of this name merits special mention here, while numerous other Parisian firms are unnoticed, because some of his figures are remarkably original and clever. His mark, as here, is frequently used by unscrupulous dealers to deceive amateurs, and his productions are sold as "old Dresden."

Samson also makes exceedingly clever imitations of all the rarer and more precious descriptions of Oriental porcelain, and many have been deceived by his productions. The mark given here was that used upon the "Dresden" specimens, but Crown Derby, Chelsea, Bow, and many of the continental *fabriques* he not only imitates more or less successfully, but he also copies their marks. His manufactory is probably responsible for more disappointments on the part of young collectors than any other half-dozen makers of spurious china grouped together. See also notes on this manufacturer in Chapter VI.

PARIS: SCHOELCHER, ALSO SCHOELCHER ET FILS.

This name, written in small cursive characters in red and puce, is to be found on some excellent white and gold dessert services, and on some well-painted plates with richly gilt borders. It is doubtful whether the firm were porcelain makers or dealers.

PAVIA (see MAJOLICA).

PERSIA.

In a little volume published by the South Kensington authorities, "*Persian Art*," Major Murdoch Smith, R.E., gives much useful information that his official position has enabled him as a resident in the country to glean. He tells us that ceramic art has existed from a very early date in Persia, and in his illustrated description of the collection in the South Kensington Museum, he divides Persian ceramics into seven different classes. A peculiarity, too, which he notices is borne out by a view of those specimens extant, and it is this, that the pottery was almost always made for *use*, and though the rice dishes, the bowls, and jars are highly decorative, they were not made for ornament *only*.

Both Jacquemart and Chaffers doubt the existence of porcelain ; but some bowls in the Henderson collection, now arranged in the British Museum, leave little doubt of the fact of porcelain of a high quality having been made, and which has generally been known as "Gombroon ware," but whether this was really made in Persia is doubtful ; it is more probable that this was a special class of ware imported from China, and obtained its name of "Gombroon ware" from the fact of its coming through that port of the Persian Gulf.

Narghili-stand of Persian porcelain, green ground, with shaped panels (collection of M. Dutuit, Rouen).

In Jacquemart's philosophical study of the subject, he traces the *raison d'être* of each style of decoration to a religious cause, different sects departing more or less from the proscribed law of representations of men and animals, a kind of decoration forbidden by the original canons

Ewer of Persian porcelain, polychrome decoration (Coll. Séchran).

PERSIAN.

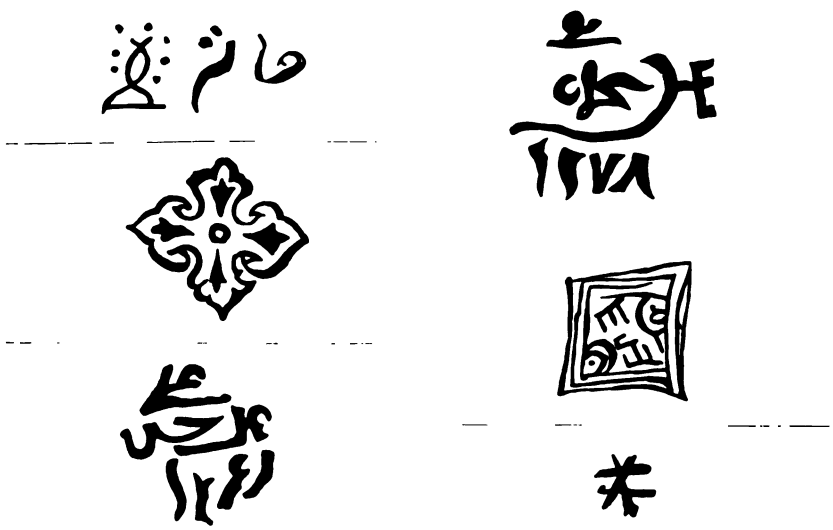
15TH-16TH CENTURY

KENSINGTON MUSEUM.

laid down by Zoroaster. The modern productions of Persian factories are very poor, the time of highest excellence having been during the reign of Shah Abbas, 1555-1628, who appears to have been a kind of Louis XIV. of *Persia*, and to have decorated his palace at Ispahan with national pottery.

In the Henderson collection, before alluded to, some most interesting specimens will be found of the twelfth, thirteenth, fourteenth, and sixteenth centuries, and the collection also includes many pieces of Damascus and Rhodian ware, the latter being rightly classed, according to Jacquemart, with Persian ceramics; his suggestion being, that the manufacture of artistic pottery at Rhodes was brought about by the capture of a vessel containing Persian potters, material, and moulds, which fell into the hands of the famous Rhodian knights, who had joined the Christians in the war against the Mussulmans.

The decoration of Persian ware is generally floral, carnations and hyacinths being favourite subjects; the cypress, too, is frequently introduced in ornament. The colouring is very artistic and striking, the pigments having somewhat the appearance of vitreous enamels. Some of the tiles in the Henderson collection are ornamented with texts from the Koran in high relief. Of the illustrations given, that of the Ewer and Narghili-stand are of the earlier Persian work, and that of the tile, with equestrian figure, of the later period.



These marks are mostly given on the authority of Dr. Fortnum (*Catalogue* of the South Kensington Museum, pp. 12, 13). The principal collections of Persian faience in this country are those of Mr. Louis Huth, Mr. Du Cane Godman, the late Sir

Persian Wall Tile, decoration in slight relief, 17th century (South Kensington Museum).

A. Wollaston Franks, Dr. Fortnum, Mr. George Salting (now on loan at South Kensington), and the Henderson collection at the British Museum.

PESARO (see MAJOLICA).

PETERSBURG (see ST. PETERSBURG).

PINXTON, East Derbyshire.

The establishment of a china factory here is due to John Coke, Esq., an ancestor of Colonel Talbot Coke, who, during a residence at Dresden, had acquired a taste for artistic pottery, and finding upon his family estate some suitable clay, he secured the services of Billingsley, the celebrated flower-painter of Derby. Billingsley possessed a recipe for porcelain-making, and a small factory was started in 1796, which produced some fine pieces, similar to the Derby porcelain, and as a rule having no mark. The pieces decorated with views of different country seats in medallions, on canary ground, are often mistaken for unmarked

Pinxton Ice-pail (Jermyn Street Museum).

Derby china, but may generally be ascribed to the Pinxton factory when the paste is greyer and coarser in texture than that of Derby.

A disagreement with Billingsley took place about 1800–1802, and the latter left afterwards to work at the Worcester factory, and subsequently assisted at those of Nantgarw and Swansea (see notices of these factories). Mr. Coke continued the works at Pinxton with other help, but without any great success, and they were closed in 1818.

Mr. Jewitt quotes an interesting fact respecting this factory. Payment to the workmen was made in china tokens, having the sum represented stated on the round flat piece of china, and

this china-money passed current in and about Pinxton, and was known as "Mr. Cokes's coin." The mark is a cursive P, but specimens are seldom marked.

PIRKENHAMMER, NEAR CARLSBAD.

Factory of hard-paste porcelain, founded in 1802. The earlier marks are unknown. Christian Fischer became the proprietor in 1818, and used his initials as a mark. The firm afterwards became Fischer & Reichambach, when the mark was changed to F. & R.

Christian Fischer.

Fischer & Reichambach.

PISA (see MAJOLICA).

PLYMOUTH.

William Cookworthy, like the first of European porcelain-makers, Böttger, was a chemist's apprentice. He had acquired a thorough knowledge of his business in London, and started on his own account in Nutt Street, Plymouth; and in a letter, dated 1745, to a friend and customer, he first mentions the importation of both the kaolin and petunse, necessary for the manufacture of porcelain, from Virginia. After this he seems to have taken up the matter thoroughly, and to have made researches in many parts of Cornwall for the elements of china-making, and these were successful in 1754–55, when he discovered at Boconnoc, the family seat of Lord Camelford, both a white plastic clay, and a kind of moor stone, or granite, which, by pulverising, would form the vitreous property required. The proprietor, Lord Camelford, took the matter up *con amore*, and assisted Cookworthy with funds and interest. A patent was taken out in 1768, and the Plymouth manufactory was prominently before the public—the first English china factory from *native* materials. Cookworthy's chemical knowledge was of great assist-

ance in the manufacture of colours, and he was the first who produced the cobalt blue direct from the ore. Approaching old age, and the great expense he incurred in making continual experiments for perfecting his invention, prevented the concern being conducted on remunerative principles, and after removing to Bristol he sold his patent rights and plant to a cousin, Richard Champion, in 1774 (see BRISTOL).

The paste is hard, and some of the white pieces have a beautiful glaze something like polished ivory ; only of a milky white, instead of yellow. Groups of shells, with limpets, cockles, and escallops, were very favourite patterns; also shells arranged in tiers for oysters, it is supposed, and smaller ones for pickle-stands, both in blue and white, and natural colours, are to be found. There are some good specimens in the Jermyn Street Museum.

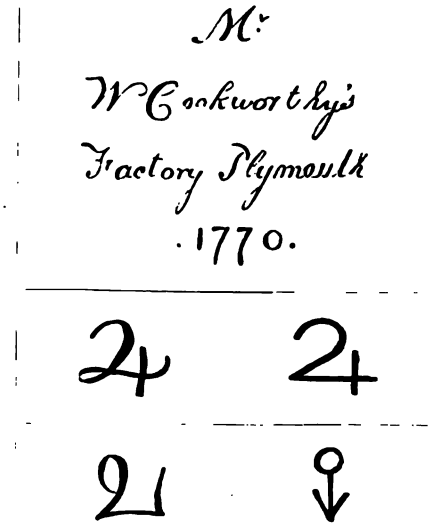
Sweetmeat-stand of Plymouth porcelain, white shell work (Jermyn Street Museum).

Birds and flowers painted on some of the cups and saucers, and vases, were by a clever French artist that Cookworthy engaged from the Sèvres manufactory, and Henry Bone, a native of Plymouth, one of Cookworthy's apprentices, is also credited with some of the best blue decorations.

Some of the figures made at Plymouth are cast from the same moulds as those of Bristol. This is the case with some of the models representing the quarters of the globe. Mr. W.

Cree, of Edinburgh, has a very important set of three of these figures, which were formerly in Mr. F. J. Tompson's collection.

March
14
1768
C.F.



POLAND (see KORZEC).

PORTUGAL (see CALDAS).

PRAGUE.

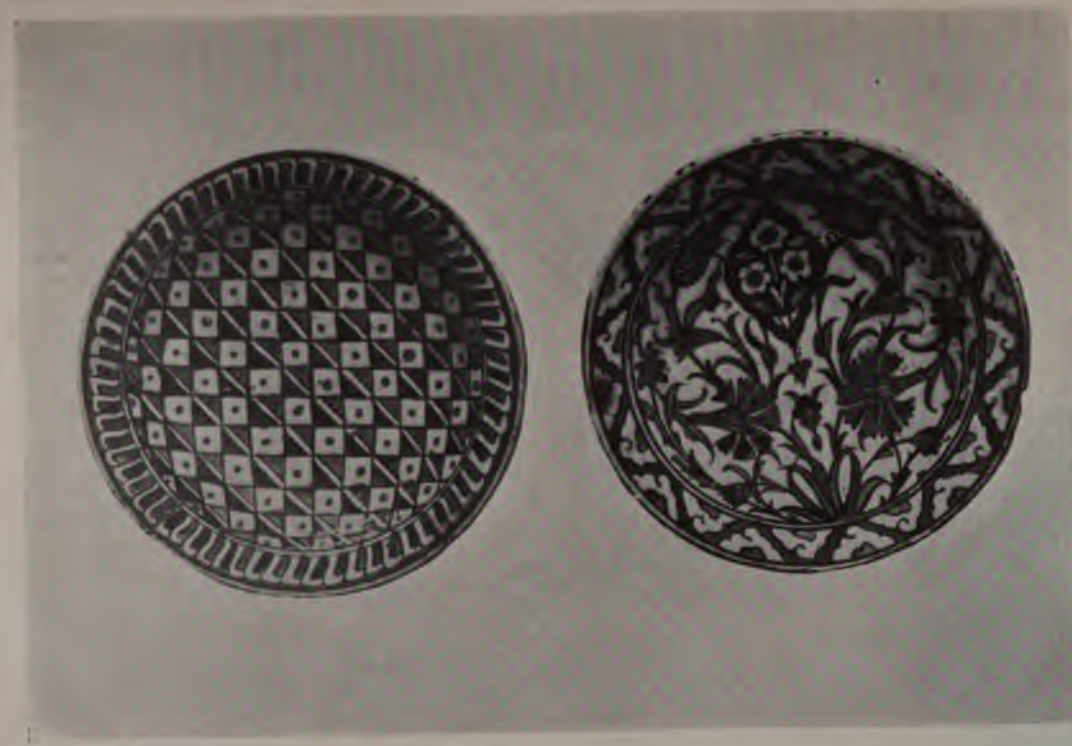
Specimens of faience with a good glaze, generally decorated with peasant figures and landscapes, have been occasionally seen by the author, with an impressed mark "PRAG."

There is a modern porcelain factory carried on by MM. Kriegel & Co.

PREMIÈRES, NEAR DIJON.

The manufacture of faience was started here by a brick-maker named Lavalle. The works are still carried on by his descendants.

Lavalle. XIX. Century.



RHODIAN FAIENCE PLATES.

QUIMPER.

Glazed stoneware and faience, of recent date, in the style of old Rouen ware, made by La Hubaudière & Co. The marks are as follows:—

1809.

Long previous to the productions of this firm, a pottery is said to have existed here, but little is known of it.

RAEREN STONEWARE (see COLOGNE).

RATISBON (see REGENSBURG).

RAUENSTEIN, SAXE MEININGEN.

A factory of hard-paste porcelain was established here in 1760. Very little is known of it.

RAVENNA (see MAJOLICA).

REGENSBURG, RATISBON.

Mr. J. A. Schwerdtner has a porcelain factory here. In the last century, earthenware of various kinds and "Grés" stoneware were also made here.

REINE, PORCELAINE DE LA (see ANGOULÊME and PARIS).

RHEINSBERG.

This mark is given by Herr Jännike for the faience made here by F. Hildebrandt.

RHODIAN FAIENCE OR POTTERY.

The pottery of Rhodes, Damascus, and Anatolia belongs to the Persian school. M. Jacquemart relates a story, the truth of which has been questioned by so eminent an authority as the late Dr. Fortnum, of the capture by the Knights of Rhodes during an expedition against the Mussulmans at the time of the Crusades, of a vessel which was carrying a cargo of fine pottery from Iran,

and also a number of potters who understood the mystery of its production. A pottery was thereupon established in the Isle of Rhodes, of which he contends the examples in the Musée Cluny are part of the product.

We have no means of establishing or refuting this romantic but rather doubtful origin of Rhodian pottery, but we can readily recognise as a distinct class of decorative ware what is now known as Rhodian. A coarse body with a thick glaze, the decoration being, as a rule, sprays of flowers, generally carnations, with spiky leaves spreading over the surface of the plate, jug, or tile, and sometimes the stems of these sprays are fastened together. A brownish-red colour is a favourite pigment, laid on so thickly as to stand out from the white ground in slight relief. Sometimes geometrical patterns are employed, as in one of the plates illustrated. Green is also a favourite colour. The borders of such plates are generally black.

Rhodian pottery is very effective, and groups of four or five plates or round dishes make an excellent mural decoration, where the style of the room is of the period to harmonise with this kind of decoration—that is, from the fourteenth to the sixteenth century. The best collections of Rhodian Pottery are those of Mr. George Salting, which is on loan to the Victoria and Albert (South Kensington) Museum ; Mr. F. Du Cane Godman, F.R.S.; Dr. Fortnum, lately bequeathed to the Ashmolean Museum at Oxford; and the Henderson collection in the British Museum. Mr. Louis Huth has also several specimens. We are enabled to give a faithful representation in facsimile of a fine Rhodian ewer in the South Kensington Museum.

ROCHELLE (see LA ROCHELLE).

ROCKINGHAM.

In the year 1745 a manufactory of pottery was established at Swinton, near Rotherham, in Yorkshire, on the Marquis of Rockingham's estate. Various kinds of earthenware and stoneware were made, but the principal output was that of chocolate-brown tea and coffee services, &c., commonly known as "Rockingham ware."

The factory passed through several hands, until in 1807 it was carried on by Messrs. Brameld, and a portion of the original works are now occupied by one of their former employees, Mr. Baguley. The manufactory was especially celebrated for its

RHODIAN.

15TH-16TH CENTURY.

TH KENSINGTON MUSEUM.

teapots, which were said to have the valuable quality of extracting the full flavour of the tea. In 1823 the mark of a

One of a pair of richly decorated Rockingham flower-pots in the author's possession.

griffin was adopted, it being the Rockingham crest, but the word Rockingham (capitals) is also found.

ROCKINGHAM.

A considerable quantity of the table ware was made for Messrs. Mortlocks of Oxford Street, and stamped with their name. Excellent porcelain services and figures were also made here, generally carefully painted in flowers on a fine clear white ground, and figures are generally unmarked.

ROME (see MAJOLICA).

RÖRSTRAND, NEAR STOCKHOLM.

A company was started in 1726, under state patronage, for the manufacture of earthenware of various kinds.

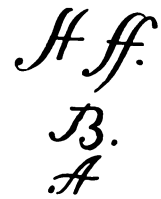
The general characteristics of all the old Swedish potteries

are similar. As in the first instance the art seems to have been imported from Delft, such early specimens as are in the Museum of Stockholm bear the appearance of the older Delft ware. This first period lasted from 1726–59.

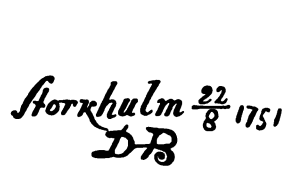
The second period may be said to have commenced with the adoption of the stanniferous glaze, or an enamel composed with oxide of tin, in 1760, and to have lasted for about twenty years. During this later period, faience in the style of old Strasbourg and Moustiers was produced, although on some pieces one finds the decoration influenced by local colour, such as the costume of Swedish peasants.

The faience made at Rörstrand, at Marieberg, at Stralsund (which formerly belonged to Sweden, but was afterwards annexed by Prussia), and at Kiel, are all so similar that without a distinctive mark they cannot be distinguished. Wedgwood ware was also imitated by these factories.

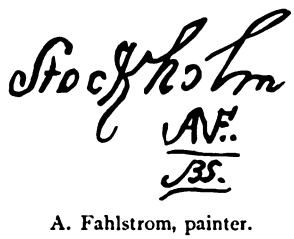
In the large edition of Chaffers, more detailed information as to these Swedish factories will be found.



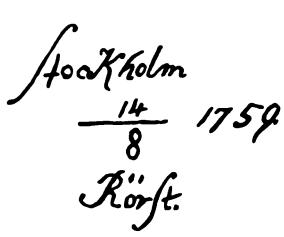
Established 1726.

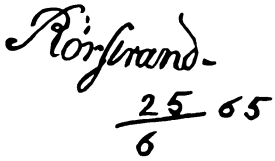


D. Hillberg, painter.



A. Fahlstrom, painter.





The early marks consisted of S. or St., for Stockholm, or "Stockholm" in full, and generally with the date, and initials of the painter or master-potter. After the foundation of the rival factory at

Marieberg, which is also in the neighbourhood of Stockholm (see MARIEBERG), the word Rörstrand, sometimes abbreviated, was substituted for that of Stockholm. For a short time about 1759 both words were used.

Rörft.
4/12 69

ROUEN (DEPT. SEINE-INFÉRIEURE).

A manufactory of artistic pottery was flourishing here in the sixteenth century, and will be found noticed in the chapter on Mediæval and Renaissance, as one of the principal ceramic

Jardinière or Sceau of Rouen faience (South Kensington Museum).

factories that existed in France when the wave of art rolled from Italy. When Louis XIV., straitened for money to carry

Shoe of Rouen faience, blue and white decoration.

ST. AMAND-LES-EAUX, NORD, FRANCE.

A porcelain of soft paste was made here in the last century, 1775, but little is known about it. M. Maximilian de Bettignies, formerly of Tournay (which see), having acquired the works in 1815, continued the manufacture of soft paste, in imitation of old Sèvres. The *fabrique* is distinguished by a fine transparency and good painting. Mark as in the margin.

A manufactory of faience was founded here about 1750, which, together with the porcelain works, belonged in 1775 to M. Fauquez, the re-founder of the works at Valenciennes (which see). The manufacture was continued up to the time of the Revolution, when it was for a time abandoned, and Fauquez was forced to emigrate. He subsequently revived the *fabrique*, which was in active work in 1807. The mark on the faience is said by Dr. Lejeal to be an imitation of that on old Sèvres, but the resemblance is more apparent than real. The cypher consists of the initials of Fauquez and his wife, a sister of Lamoninary of Valenciennes interlaced. The first one also contains the letter A, for St. Amand, while the second has the letters S. A. at the sides. Other marks attributed to this *fabrique* by various French and German authorities will be found in the 8th edition of Chaffers' "*Marks and Monograms*," edited by the author of this work.

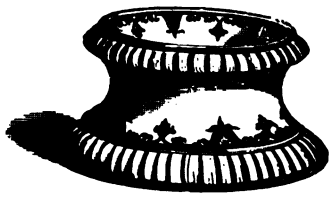
ST. CENIS (see SINCENY).

ST. CLOUD, FRANCE.

A factoy of both porcelain and faience was established here in 1690, by the Chicanneau family. The mark was "St. C.," and the initial "T" underneath after 1722, in which year Henri Trou became Director. St. Cloud claims to have first produced soft-paste porcelain in Europe, and it was in reality the parent of the celebrated Sèvres manufactory.

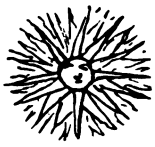
Trou, 1722.

Louis XIV. had become especially desirous of having a national porcelain factory, and had already granted royal letters and concessions to many specialists who claimed to have discovered the secret of making true porcelain. Chicanneau introduced this invention about 1695, and his *fabrique* mark was a sun. At his death, which happened about 1700, the works were conducted by his widow and children, to whom he had imparted his secret. Owing to a second marriage of the widow, family disagreements ensued and they separated, one branch of it opening a rival establishment.



Salt-cellar of St. Cloud porcelain.

The St. Cloud factory was burned down in 1773 by an incendiary, and not being rebuilt, for want of funds, the manufactory ceased. The decoration was mostly in blue on white ground, the designs being simple, and in many cases of an Oriental character.



S.T C
T

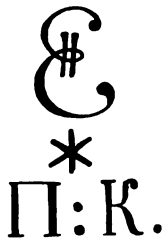
Trou, 1730–1762

ST. PETERSBURG.

Porcelain has been made here under imperial patronage since 1744; the paste and style of decoration is said to have been founded on that of Dresden, but specimens known to the author have more resemblance to Berlin china than to Dresden. A tea service at Knole, Sevenoaks, is of fine quality porcelain, white with only gilding as a decoration. Mrs. Sackville West has a very curious drinking-cup formed of a female head with lustre decoration, which is certainly of Russian, and either of Petersburg

or Moscow manufacture. The mark is generally the initial of the reigning Czar or Czarina, surmounted by an imperial crown.

Established 1744.



Initials of Empress Catherine II., 1762–1796. Paul Korneloffe, maker.

Initial of Emperor Paul, 1706–1801.

Emperor Alexander I., 1801–1825.

Emperor Nicholas, 1825–1855.

Emperor Alexander II., 1855.

ВРАТЬЕВЪ
Корниловыхъ

Korneloffe Brothers. Established 1827.

Korneloffe.

Pottery was probably made here in the last century, but we have no particulars of it.

SAINT PORCHAIRE OR HENRI DEUX.

In the chapter on Mediæval and Renaissance pottery some observations have been made upon this peculiar faience, the most

valuable and delicate of ceramic gems. There are, so far as we know, now in existence sixty-five specimens of this coveted *fabrique*, and in the larger edition of Chaffers' "*Marks and Monograms*," which the writer edited and revised a short time ago, a table is given showing the number of specimens in France, England, and Russia, and also the different collections through which several of the specimens have passed during the last few years, together with a list of the prices realised. Our South Kensington Museum is fortunate in possessing no less than six good specimens, which were acquired at prices which are very low compared with those realised at recent sales. These six pieces cost £2430, whereas at the sale, which has just taken place as these pages are being printed (June 1899), of the collection of M. Stein, the famous Paris expert, two specimens—a *biberin* or ewer and a salt-cellar—realised the enormous sums of £2000 and £800 respectively.

Saint Porchaire Candlestick (South Kensington Museum).

Saint Porchaire is the recent name which, on the authority of M. Edouard Bonnaffé, has been adopted. It was formerly known as Henri Deux or Oiron ware. There is no *fabrique* mark, and the quaint devices given in Chaffers' "*Marks and Monograms*" are heraldic ornaments and part of the decoration. These decorations are in the true Renaissance character of the time of François Premier and Henri II. The date given by Chaffers of the ware is 1520–50, and those collectors who can afford to purchase costly specimens of Saint Porchaire faience, would do well to consult the table of specimens in his work referred to above. Unless a specimen can be traced as one of these sixty-five, it should have an independent pedigree which will stand the test of verification.

SAINTES, FRANCE.

This place, near Rochelle, was the scene of the struggles, the failures, and finally the successes, of the world-renowned Bernard Palissy, and here he produced those curious dishes, plates, and vases which have rendered him so famous. This

remarkable man was born, about 1510, at La Chapelle Biron, a small village between the Lot and Dordogne in Perigord. Of poor parentage, he seems to have had a natural thirst for knowledge, to which want of means was but a slender barrier, and he found time to visit the chief provinces of France and Flanders. He married in 1539, and settled in Saintes as a glass painter and land measurer, and some years later, happening to observe a beautiful cup of enamelled pottery, he seems to have been seized with a remarkable enthusiasm to become a potter, and to have had no other end in life but to discover the secret of a fine enamel. Beyond a knowledge of glass manufacture he possessed no other technical information, and therefore set about his task with considerable difficulties. Experiment after experiment only resulted in disappointment, and the whole of his savings and principal part of his scanty earnings were also devoted to the object he had so enthusiastically set his mind to attain. The complaints of his wife and distress of his home could not deter him from the keen pursuit of what appeared to all his friends and neighbours a hopeless task, and at length, after discharging his last workman for want of money to pay wages, and parting with every marketable chattel he possessed, he actually burned the floor boards of his house in a last attempt to make a successful firing. For sixteen long years victory was denied to this zealous potter, but, tardy as it was, it came at last, and Palissy had the delight of removing from his kiln a comparatively perfect specimen of the enamelled earthenware with which his name has been identified. The subjects he elected to illustrate are well known: reptiles of every variety, in high relief and of wonderful fidelity to nature, were the strong points of his decoration, though figures and flowers were occasionally introduced. His fame soon spread, and obtained for him the patronage of Henri II. of France, who gave him liberal commissions and protection. In religion, as in art, Palissy was earnest and conscientious; having embraced Protestant principles, he was proscribed by the edict of the Parliament of Bordeaux in 1562, and, notwithstanding the personal influence of the Duc de Montpensier, was arrested and his workshop destroyed. The King claimed him as a special servant in order to save his life, and subsequently he only escaped the massacre of St. Bartholomew by court protection. At the age of eighty, however, he was again arrested and confined in the Bastille, and, after again and again refusing to sacrifice his religious principles, though, it is

said, once personally urged to do so by the King (Henri III.), lingered on in prison until 1589, when he died, a martyr, like so many others of his time, to the Protestant faith. That he was a naturalist as well as a potter, his excellent representations of reptiles and insects can leave no doubt, and it is worthy of remark, that these natural objects are, without exception, *national;* and his celebrated Marguerite daisy ornament was in all probability adopted out of compliment to his Protestant protectress, Marguerite of Navarre.

Palissy had many imitators and pupils, and the manufacture of the Palissy ware was continued until the time of Henri IV. A plate, with a family group of this monarch and his children, exists now, and has been repeatedly copied.

Palissy ware bears no mark. Genuine specimens can be distinguished from imitations by the lightness and elegance of their make, combined with the crispness of finish and the high merit of modelling. The imitations are heavy and *lumpy.* The Musée du Louvre is very rich in specimens of good Palissy ware, and there are some good examples in the British Museum. It will be within the recollection of some of our readers that, when about fifteen years ago the sale of the Narford Hall collection took place, and the Government grant was not available to add representative specimens to our National collection, a syndicate of amateurs and dealers was formed to guarantee a sufficient sum of money to purchase some Palissy, Majolica, and Limoges enamel from this magnificent collection. A good selection was made and was afterwards adopted by the Government.

MM. Delange and Borneau's illustrated volume, "*L'Œuvres de Bernard Palissy,*" should be consulted by those who take especial interest in Palissy.

Saintes, in addition to being famous as the scene of Palissy's work, seems to have had other potteries. M. Jacquemart mentions those of Crouzat, Dejoye, and Rochez, and both he and Chaffers mention a hunting-flask decorated with roses and tulips, having on one side, within a wreath, the name of the owner, and on the other an inscription of which the above is a copy.

P. P
a Limage N.D.
a Saintes
1680

SALT-GLAZE WARE.

There is a popular story as to the discovery of the Salt-glaze process, by means of some brine boiling over and running down the sides of a common brown earthen pot, and this pot becoming red-hot, caused the brine to form a glaze when cool and dry. Professor Church, however, has demolished this little romance, by showing that the common earthen pot could not have withstood the high temperature necessary to bring about the chemical action to achieve such a result. More probably the famous potters, the brothers Elers, brought over the secret with them about 1688, and it soon became known and practised in Burslem, which was the chief centre for this kind of ware.

The chief peculiarity about true salt-glaze ware is, that owing to the high temperature, which, as we have just noticed, is necessary, the body of the ware must be of a composition to stand this heat without softening, and such a body, when fired to secure the glaze, becomes partially vitrified, and the result is stoneware. Professor Church has noted, in his "*English Earthenware*," that when microscopically examined, *stoneware* shows a texture similar to true porcelain, as distinct from earthenware or pottery.

Some of the continental potteries, notably those of Germany, in or near Cologne, also in Bavaria, and in Belgium, or Flanders, as the country which now includes Belgium was then called, produced the salt-glazed stoneware at a very early period, it has been said as early as the twelfth century (see notice under COLOGNE).

There are some in existence which bear the arms of Amsterdam and of other towns, and of families in the Low Countries, with dates of the latter part of the sixteenth century. During the reign of Queen Elizabeth there was a petition from one William Simpson, merchant, praying for the sole right of importing the brown salt-glazed stoneware jugs which in those days were so common.

The most popularly known of these jugs were those which were narrow in the neck and wide in the belly, having a bearded mask roughly moulded in the neck, called Bellarmines, after a certain Cardinal Robert Bellarmine, who lived 1542–1621, and from his fierce opposition to the reformed religion was hated by the Protestants of his day. Brown stoneware jugs of different capacities were in common use in Queen Elizabeth's time, to serve ale to customers in the alehouses of the period, and a great

many have been discovered at different times in the excavations made in and near London, and also in the provinces.

To this class of salt-glazed stoneware belong those charming mottled brown jugs with cylindrical necks which, when they have silver mounts of the time of Queen Elizabeth, are now so highly prized by collectors. There are six of these in the South Kensington Museum (one of them will be found illustrated in Chapter II.), the dates of which from the Hall marks on the silver mounts run from 1560 to 1600; but we do not know that the jugs themselves are of English manufacture. It is probable that some were imported.

In England, the honour of first making stoneware of this kind is claimed for John Dwight, who obtained a patent in 1671 for his "mystery of transparent earthenware." The fine stoneware which he produced at Fulham, and of which we have preserved to us in the British and South Kensington Museums such excellent specimens, was not exactly "porcelain," but a material which Professor Church has happily christened a "porcellaneous" stoneware.

The coming to England, and the setting up of potteries in Staffordshire by John Philip and David Elers, has already been referred to; and although it is very difficult to attribute with certainty some of the specimens of the peculiar red ware, in imitation of its Chinese prototype, to these potters, still we can see some specimens in the Jermyn Street Museum which in all probability were their work. Professor Church is of opinion that they produced this red ware for about twenty years, from 1690 to 1710. The business does not seem to have flourished, and the Elerses abandoned their works in Staffordshire about 1710 or 1712.

Their methods, recipes, and particularly that of the salt-glaze process, were adopted by others, and Staffordshire became early in the eighteenth century the chief centre of salt-glazed earthenware. One of the immediate successors of the Elerses was a potter named John Astbury, who, by shamming lunacy, gained admission to the works, and afterwards started a pottery of his own, which in his son's time attained considerable popularity. Many of the Astbury pieces are well worth collecting; they vary in colour, red, buff, cream, and sometimes brown, a design being in many cases impressed by means of a mould. The relief or *embossed* appearance attained thereby is very successful, the pattern being sharp and well-defined. The cream ware which Astbury first produced was adopted and improved upon by Wedgwood,

and an enormous business was developed by its manufacture and sale.

M. Solon, in his work, "*The Art of the Old English Potter*," has reproduced some fine examples of this English earthenware; and the perusal of this work, also that of Professor Church on "*English Earthenware*," and "Notes on Salt-glaze" in the large edition of Chaffers, are recommended to those who would make a careful study of the many peculiarities of this interesting ware. Its development during the later part of the seventeenth century has been lightly traced in these pages, but the subject will repay a much more thorough investigation.

The manufacture of salt-glazed ware is now carried on in this country to an enormous extent; the common kitchen ware, the drain pipes, and sanitary appliances being glazed by the chemical application of common salt, which is now scientifically applied while the ware is being fired.

SALOPIAN (see CAUGHLEY and COALPORT).

SAMSON (see PARIS).

SARREGUEMINES, FRANCE.

A factory of considerable importance at the present day is that of Messrs. Utzchneider & Co., established about 1770. Porcelain (soft paste), biscuit figures, and stoneware of an artistic character are made.

Recent Mark.

SATSUMA (see JAPAN).

SAVONA (see MAJOLICA).

SAXONY (see DRESDEN).

SCEAUX PENTHIÈVRE.

A small factory was established by one Jacques Chapelle, near Paris, about 1750, and a few years later was under the protection of the Duc de Penthièvre, Lord High Admiral.

The productions are soft paste, and very similar to those of Meneçy, for which unmarked specimens would be easily mistaken. As the Sèvres manufactory flourished, the best workmen and

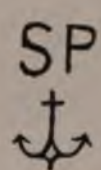
Jardinière of Sceaux faience.

artists were attracted thither, and the date of the death of its ducal patron, 1794, was probably that of the close of the factory, though the manufacture of soft paste had previously ceased. The mark, like that of Meneçy, is engraved in the paste.

The anchor mark was assumed out of compliment to the Admiral.

SCEAUX.

Glot, 1775.



An excellent faience, much resembling that of Strasburg (which see), was also made here. It is probable that the manufacture of it ceased about the same time as that of the porcelain.

SCHERZHEIM, OR SCHREITZHEIM, WÜRTEMBERG.

Some curious table-services of stanniferous enamelled earthenware were made here in the eighteenth century; each piece was made to represent a joint of meat or a vegetable. These marks are given by Herr Jännike.

SCHLAKENWALD.

With the exception of the Vienna factory, this is said to have been the oldest in Austria. The paste is hard, and the subjects are sometimes finely painted. The mark is an S. It was established about 1800.

Some pieces are marked "Leppert und Haas," who were at one time the proprietors.

SCHWERIN.

Herr Jännike gives this mark for faience made here.

SEINIE (see LA SEINIE).

SEPT-FONTAINES (see LUXEMBOURG).

SEVILLE, SPAIN.

Modern. XIX. Century.

M. Jacquemart is of opinion that some of the majolica hitherto attributed to Savona (see MAJOLICA) was really made at Seville. As has been already pointed out, the precise place of manufacture of much of the early majolica will probably always be a matter of uncertainty, and a discussion of the question, though interesting, is hardly within the scope of this work.

Dr. Drury Fortnum mentions that to Niculoso Francesco of Seville, Spain is indebted for two of her finest monuments of

ceramic art, namely, the altar front and *dossale* in the chapel erected by Ferdinand and Isabella in the Alcazar at Seville, and the rich façade to the door of the Church of Santa Paula in a suburb of that city.

In the present century, the firm of Pickman & Co. has carried on the manufacture of what is called "opaque china" with some success. Imitations of Moorish tiles and other pottery are also made in considerable quantities. Some of these are marked "Sevilla."

There is also a considerable manufactory of Seville pottery of quaint artistic forms and rude but effective decoration in blues and yellows, carried on at the present day in the town of Seville, but there is no *fabrique* mark.

SÈVRES.

The history of this most important ceramic manufactory, some of the productions of which have within the last few years realised such enormous prices, really commenced with the invention of soft-paste porcelain, at St. Cloud. The secret was carried from this place to Chantilly by two brothers, named Dubois, formerly pupils at St. Cloud, and upon their offering to sell their information to the French Government, every facility was afforded them, and a laboratory furnished by the Intendant of Finance in the Château of Vincennes. After three years' trial, however, they were expelled, not having fulfilled their contract satisfactorily. One of their workmen, however, Gravant by name, an intelligent man, had gained much useful information, which he sold to the Intendant.

In 1745 a company was formed by Charles Adam, a sculptor, and certain privileges were granted. Eight years afterwards, however, these privileges were transferred to Eloy Richard, and the King (Louis XV.) took an active interest, paying one-third of the expenses, and allowing it to assume the title of "Manufacture Royale de Porcelaine de France." The two L's in reversed cyphers became the regular mark, and the first letter of the alphabet between them formed the distinguishing date-mark (1753) commencing this new starting-point in the factory's

history, the rest of the alphabet denoting successive years, until (omitting W) Z was reached in 1777. The double-letter period then commenced, A A for 1778, and so on until R R denoted 1795, when this mode of marking was discontinued, until in

Sevres Vase, green ground (Jones Bequest, South Kensington Museum).

1801 the new signs adopted by the Government of that time were used. Upon many specimens of old Sèvres china, in addition to the double "L" and enclosed letter indicating the date, there is also another letter or device. This is the signature of

SPECIMENS OF OLD SÈVRES.

Portions of the service which originally comprised 744 pieces, and was made for the Empress Catherine of Russia at a cost of £13,500. The decoration is extremely beautiful, bands of turquoise with paintings in camei, the initial E (Ekaterina), and the numeral II. Eleven pieces of this service were formerly in the collection of Mr. Goode.

the decorator or gilder, and a list of these will be found following these remarks. (See TABLE OF MARKS.)

From the King's partnership dated the prosperity of the factory, and in 1756 the buildings at Vincennes having become too cramped for the operations, the company built a large and suitable edifice at Sèvres, where a site had been purchased.

In 1760 Louis XV. purchased the establishment from the company, and appointed M. Boileau director at a salary of 2000 louis, with a competent staff of the best men in each department of

Sèvres *biscuit* Group of Children (Jones Bequest, South Kensington Museum).

the operations, the royal grant to the manufactory being 96,000 francs. Duplessis, goldsmith to the King, composed the models for the vases. Bachelier superintended the decoration, and directed the painters from the finest examples at his command.

The oldest colour is the beautiful *bleu de roi*. In 1752 Helbot discovered the charming blue ground colour obtained from copper, known as *bleu turquoise*, and in 1757 the pink known as *Du Barri*, or *Du Pompadour*, was used ; and about the same time other chemical experiments resulted in the *violet pensée*, *jaune claire et jonquille*, *verte-pomme et vert-pré*, combinations which, entering

as they did into the most delicate composition forming the *pâte tendre*, rendered the pieces so produced the most beautiful that can be imagined or desired.

Madame de Pompadour, whose court influence was supreme

SPECIMENS OF OLD SÈVRES.

Portions of a famous dessert service made originally for Louis XVI., and afterwards purchased by George IV., and placed in the green drawing-room of Windsor Castle. The medallions of mythological subjects are the work of Legay, Philippine, Dodin, and Asselin. The whole service has been assessed at £100,000. The specimens illustrated were formerly in the collection of Mr. Goode.

for twenty years, gave the factory every encouragement; and doubtless to her artistic taste and her extragavance the Sèvres porcelain of the best period owes much of its fame.

Beautiful, however, as were the productions of the Royal

works, the desire to equal the Saxons in their hard paste, and also to imitate the durability and utility of the Chinese and

Lyre-form Clock of Sèvres china, dark blue (Jones Bequest, South Kensington Museum).

Japanese porcelains, caused continued researches to be made, until in 1761 Pierre Antoine Hanüng, youngest son of the

Frankenthal potter, sold the secret of hard-paste porcelain to the Sèvres manufactory; and, alas for Art, with its adoption, the ability to make the more delicate *pâte tendre* would appear to have vanished. The necessary kaolin was accidentally discovered in large quantities near Limoges by the wife of a poor surgeon, who had noticed a white unctuous earth, which she thought might be used as a substitute for soap—this, on analysis, proved to be the desideratum for hard-paste porcelain, and so revolutionised porcelain-making in France.

The direction passed at M. Boileau's death successively to Parent, 1773, and Regnier, 1779, who however was imprisoned, and a commission, appointed by the Convention, administered the affairs of the factory until M. Alexandre Brongniart, to whom ceramics owe so much, was appointed by the First Consul in 1800, and remained director for nearly fifty years. He founded the Museum of Ceramic Productions, with Napoleon the First's approval and assistance.

The finest period was, however, that from 1740 to 1769, when the *pâte tendre* was in its perfection, the more durable and later process preventing that beautiful "blending" of body and decoration, which is so eminently artistic.

A peculiarity of the earliest productions of Vincennes porcelain which, as we have seen, was afterwards amalgamated with the Sèvres factory, deserves to be noted. In the beautiful rich dark blue ground colour, one will observe a blotchy or splashed effect, from the colour being unequally applied to the surface of the china with a brush. Afterwards, at Sèvres, this process was improved by putting on the colour in the form of a powder which vitrified and spread more equally over the surface. The effect of the old *Bleu de Vincennes* is, however, excellent, and is now very highly prized by collectors. This effect was also successfully imitated at the Chelsea works by M. Sprimont, and is to be found on some of the richest specimens of Chelsea. These pieces of Vincennes are, as a rule, very sparsely painted, and depend for their effective decoration upon the beautiful blue colour and the rich massive gilding which generally accompanies it.

Her Majesty the Queen has a very fine collection of Sèvres porcelain at Windsor Castle, which the writer had the privilege of examining a short time ago, and comparing with the inventory books kept at the Castle, in which every specimen is accurately described. In Chaffers' large edition several quotations of interest will be found which were taken from these books, and one of our

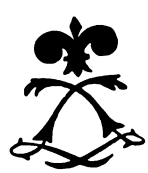
illustrations represents portions of a famous service, valued at £100,000, which is in the Green Drawing-room at Windsor Castle. Another illustration represents one other famous service of old Sèvres which was made in the year 1778 for the Empress Catherine II. of Russia. Its original cost was about £13,500 for the 744 pieces of which it consisted. Its value to-day may be imagined from the fact that when a single plate is offered for sale, the average price realised under the hammer is about £150. Its decoration is the initial of Ekaterina and numeral II., and the beautiful turquoise ground colour with small medallions on a chocolate brown.

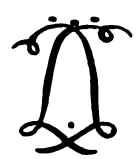
The late Baron Ferdinand de Rothschild had also a very valuable collection of Sèvres china, as have other members of this wealthy family, both in England and on the Continent. Amongst the collections which can be seen by the public, those which contain some of the finest specimens are the Jones collection in the South Kensington Museum, and the famous Richard Wallace collection bequeathed by the late Lady Wallace, and shortly to be exhibited at Hertford House, Manchester Square. This collection was originally formed by Lord Hertford, and by him left to Sir Richard Wallace.

There are also in the pottery galleries of the South Kensington Museum a great many specimens of less note and value, but of great beauty, and also a small collection of specimens of the present-day manufacture, which were presented to this country by the French Minister of Industry some years ago.

When the writer was revising the eighth edition of Chaffers' "*Marks and Monograms*," he took considerable pains to complete the list of date marks and decorators' signs on specimens of Sèvres porcelain, and this list he has been allowed to use for the present work by the courtesy of the proprietor and publisher of Chaffers'.

There is also much information of a more detailed character about this very important ceramic factory which would extend a notice beyond the scope of this work, and the reader is referred, as in some other cases, to Chaffers for additional notes on Sèvres Porcelain.





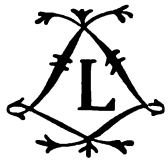
Early Marks, "Vincennes."

First date mark, 1753.

SÈVRES PORCELAIN
VASE.

MOUNTED IN ORMOLU.

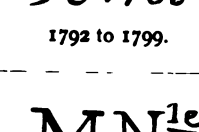
JONES BEQUEST,
SOUTH KENSINGTON MUSEUM.



Mark showing date 1754.

Mark showing date 1778.

FIRST REPUBLICAN EPOCH.
1792 TO 1804.



1792 to 1799.

1801 to 1804.

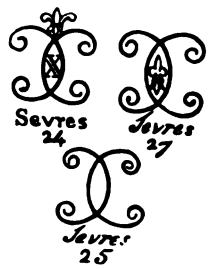
FIRST IMPERIAL EPOCH.
1804 TO 1814.

NAPOLEON. 1804 to 1809.

NAPOLEON. 1809 to 1814.

SECOND ROYAL EPOCH.
1814 TO 1848.

Louis XVIII. 1814 to 1823.

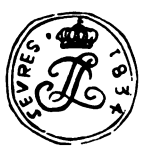


Charles X. 1824 to 1829.

Charles X. 1829 and 1830.

Charles X. 1830.

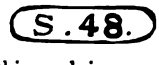
Louis Philippe. 1831 to 1834.



Louis Philippe. 1834–1835.

On services for the Palaces.

Louis Philippe. 1845–1848.



After 1803, this mark in green was used for white porcelain, the 48 representing the year, and so on up to the present time, only the last two cyphers of the year being used.

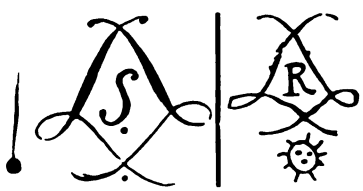
SECOND REPUBLICAN EPOCH.
1848 TO 1851.

The S stands for Sèvres, and 51 for 1851.

SECOND IMPERIAL EPOCH.
1852 TO 1872.

Napoleon III. From 1852.

This mark used for white pieces; when scratched it denotes issue undecorated.



Examples of 1770 and 1771, with unknown emblems of painters.

TABLE OF MARKS AND MONOGRAMS

OF

PAINTERS, DECORATORS, AND GILDERS OF THE ROYAL MANUFACTORY OF SÈVRES,

FROM 1753 TO 1800.

Marks.	*Names of Painters.*	*Subjects.*
	ALONCLE . . .	Birds, flowers, and emblems.
	ANTEAUME . . .	Landscapes and animals.
	ARMAND	Birds, flowers, &c.
	ASSELIN	Portraits, miniatures.
	AUBERT ainé . .	Flowers.
	BAILLY	Flowers.
	BAR	Detached bouquets.
	BARBE	Flowers.
	BARDET	Flowers.
	BARRAT	Garlands, bouquets.
	BAUDOUIN . . .	Ornaments, friezes.
	BECQUET . . .	Flowers.
	BERTRAND . . .	Detached bouquets.

Marks.	*Names of Painters.*	*Subjects.*
✱	BIENFAIT . . .	Gilding.
.T	BINET	Detached bouquets.
Sc	BINET, M^dme^, *née* Sophie CHANOU	Garlands, bouquets.
	BOUCHER . . .	Flowers, wreaths.
	BOUCHET . . .	Landscapes, figures, ornaments.
B	BOUCOT	Birds and flowers.
Pb or PB.	BOUCOT, P. . . .	Flowers, birds, and arabesques.
Y.	BOUILLAT . . .	Flowers, landscapes.
R.B.	BOUILLAT, Rachel, afterwards M^dme^ MAQUERET	Detached bouquets.
B.	BOULANGER . .	Detached bouquets.
&	BOULANGER, jun. .	Children, rustic subjects.
Bn.	BULIDON . . .	Detached bouquets.
m.b or MB	BUNEL, M^dme^, *née* BUTEUX, Manon	Detached bouquets.
	BUTEUX, sen. . .	Cupids, flowers, emblems, &c., *en camaieu.*
9.	BUTEUX, eld. son .	Detached bouquets, &c.
△	BUTEUX, yr. son .	Pastorals, children, &c.
△	CAPELLE	Various friezes.

Marks.	*Names of Painters.*	*Subjects.*
	CARDIN	Detached bouquets.
	CARRIER	Flowers.
C.	CASTEL	Landscapes, hunting subjects, birds, &c.
	CATON	Pastorals, children, portraits.
or	CATRICE	Detached bouquets and flowers.
ch.	CHABRY	Miniatures, pastorals.
S c	CHANOU, Sophie, afterwards M^{dme} BINET . .	Garlands, bouquets.
c.p:	CHAPUIS, sen. . .	Flowers, birds.
cj or j. c.	CHAPUIS, jun. . .	Detached bouquets.
	CHAUVAUX, sen. .	Gilding.
j.n.	CHAUVAUX, jun. .	Gilding and bouquets.
	CHEVALIER . . .	Flowers, bouquets.
or	CHOISY, DE . .	Flowers, arabesques.
	CHULOT	Emblems, flowers, and arabesques.
c .m. or cm	COMMELIN . . .	Garlands, bouquets.
	COUTURIER . . .	Gilding.

COTEAU of Geneva was one of the artists who decorated the *jewelled Sèvres;* he was an enameller, and his beautiful enamelled frames are much prized.

Marks.	*Names of Painters.*	*Subjects.*
	CORNAILLE . . .	Flowers, bouquets.
	DIEU	Chinese subjects, flowers, gilding.
k or K.	DODIN	Figures, various subjects, portraits.
	DRAND	Chinese subjects, gilding.
	DUBOIS	Flowers and garlands.
	DUROSEY, Julia .	Flowers, friezes, &c.
	DUROSEY, Soph., afterwards Mdme NOUAILHER	Flowers, friezes, &c.
	DUSOLLE . . .	Detached bouquets.
D T.	DUTANDA . . .	Bouquets, garlands.
	EVANS	Birds, butterflies, and landscapes.
F	FALOT	Arabesques, birds, butterflies.
	FONTAINE . . .	Emblems, miniatures.
	FONTELLIAU . .	Gilding.
Y	FOURÉ	Flowers, bouquets.
	FRITSCH	Figures, children.
fz or f. x.	FUMEZ	Flowers, arabesques, &c.
	GAUTHIER . . .	Landscapes, animals.

Marks.	*Names of Painters.*	*Subjects.*
G	GENEST	Figures, &c.
‡	GENIN	Figures, genre subjects.
Gd.	GERRARD . . .	Pastorals, miniatures.
R..... or R	GIRARD	Arabesques, Chinese subjects.
⚕	GOMERY	Birds.
Gt.	GREMONT . . .	Garlands, bouquets.
X or X.	GRISON	Gilding.
Jh.	HENRION . . .	Garlands, bouquets.
hc.	HERICOURT . . .	Garlands, bouquets.
W or W	HILKEN . . .	Figures, subjects, &c.
H	HOUEY	Flowers.
G or Hy.	HUNIJ	Flowers.
J.	JOYAU	Detached bouquets.
j.	JUBIN	Gilding.
L or LR	LA ROCHE . . .	Bouquets, medallions, emblems.
⚕	LEANDRE . . .	Pastoral subjects.

Marks.	*Names of Painters.*	*Subjects.*
L.e	LE BEL, sen. . .	Figures and flowers.
LB or LB	LE BEL, jun. . .	Garlands, bouquets, insects.
LF or LF	Unknown . . .	Cupids, &c.
LL or LL	LECOT	Chinese subjects.
◡	LEDOUX	Landscapes and birds.
LG or LG	LE GUAY . . .	Gilding.
▼	LE GUAY . . .	Miniatures, children, trophies, Chinese.
L or L	LEVE, père . . .	Flowers, birds, and arabesques.
f	LEVE, fils . . .	Flowers, Chinese.
R.B	MAQUERAT, M^dme^, *née* Rachel BOUILLAT.	Flowers.
M	MASSY	Flowers and emblems.
S or S	MERAULT, sen. . .	Various friezes.
9	MERAULT, jun. . .	Bouquets, garlands.
X	MICHAUD . . .	Flowers, bouquets, medallions.
m or M	MICHEL	Detached bouquets.
M	MOIRON	Flowers, bouquets.
5.	MONGENOT . . .	Flowers, bouquets.

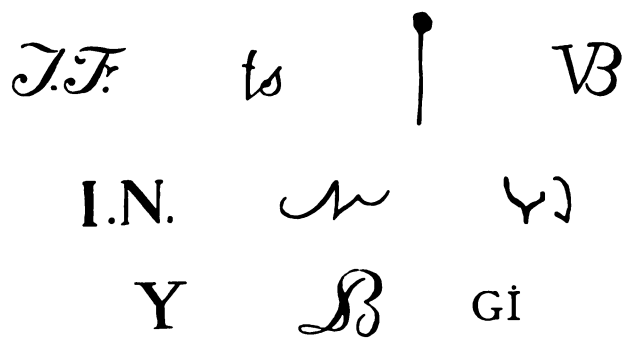
Marks.	*Names of Painters.*	*Subjects.*
M or M	MORIN	Marine and military subjects.
	MUTEL	Landscapes.
n q	NIQUET	Detached bouquets.
	NOEL	Flowers, ornaments.
	NOUAILHER, M^dme^, *née* Sophie DUROSEY.	Flowers.
	PAJOU	Figures.
	PAJOU	Figures.
	PARPETTE, Philippe	Flowers.
L. S	PARPETTE, Louise	Flowers, garlands.
P.T.	PETIT	Flowers.
f	PFEIFFER . . .	Detached bouquets.
PH	PHILIPPINE the elder	Children, genre subjects.
p^a^ or p:	PIERRE, sen. . .	Flowers, bouquets.
P7 or p.7.	PIERRE, jun. . .	Bouquets, garlands.
S.j.	PITHOU, sen. . .	Portraits, historical subjects.
S.t	PITHOU, jun. . .	Figures, ornaments, flowers.
HP.	PREVOST . . .	Gilding.

Marks.	*Names of Painters.*	*Subjects.*
or	POUILLOT . . .	Detached bouquets.
	RAUX	Detached bouquets.
XX	ROCHER	Figures.
	ROSSET	Landscapes.
R L	ROUSSEL . . .	Detached bouquets.
S. h.	SCHRADRE . . .	Birds, landscapes.
S S. P.	SINSSON, père . .	Flowers.
or	SINSSON	Flowers, groups, and garlands.
	SIOUX	Bouquets, garlands.
	SIOUX, jun. . . .	Flowers and garlands, *en camaieu.*
	TABARY	Birds, &c.
	TAILLANDIER . .	Bouquets, garlands.
	TANDART. . . .	Bouquets, garlands.
	TARDI	Bouquets, garlands.
	THEODORE . . .	Gilding.
or	THEVENET, sen. .	Flowers, medallions, groups.
J t.	THEVENET, jun. .	Ornaments, friezes.
VD	VANDE	Gilding, flowers.

Marks.	*Names of Painters.*	*Subjects.*
	VAUTRIN, afterwards Madame GERARD	Bouquets, friezes.
W	VAVASSEUR . . .	Arabesques.
	VIELLARD . . .	Emblems, ornaments.
	VIELLARD . . .	Emblems, ornaments.
2000	VINCENT	Gilding.
or	XHROUET . . .	Arabesques, flowers.
	YVERNEL . . .	Landscapes, birds.

Marks of Painters on Sèvres porcelain hitherto not identified.

A description of the specimens on which these marks have been found is given in the large edition of Chaffers.



LATE PERIOD, 1800 TO 1845.

Marks.	*Names of Painters.*	*Subjects.*
J. A.	ANDRE, Jules . .	Landscapes.
AP	APOIL	Figures, subjects, &c.

Marks.	*Names of Painters.*	*Subjects.*
E.R.	APOIL, Mdme. . . .	Figures.
A.	ARCHELAIS . . .	Ornaments.
P.A	AVISSE, Saul . .	Ornaments.
B	BARBIN, F. . . .	Ornaments.
AB	BARRE	Flowers.
B.	BARRIAT	Figures.
B. r.	BERANGER, A. . .	Figures.
B	BLANCHARD . . .	Decorations.
A.B.	BLANCHARD, Alex.	Ornaments.
B.C	BOITEL	Gilding.
B	BONNUIT . . .	Decorations.
AB	BOULLEMIER, A. .	Gilding.
F. B	BOULLEMIER, sen.	Gilding.
B f	BOULLEMIER, jun.	Gilding.
B x.	BUTEUX, Eug. . .	Flowers.
C	CABAU	Flowers.
C.P	CAPRONNIER . .	Gilding.
J.C	CELOS	Decorations.

Marks.	*Names of Painters*	*Subjects.*
LC	CHARPENTIER . .	Decorations.
F.C.	CHARRIN, Dlle Fanny	Figures, subjects, portraits.
C.C.	CONSTANT . . .	Gilding.
C.T.	CONSTANTIN . .	Figures.
AD	DAMMOUSE . . .	Figures and ornaments.
AD	DAVID, Alex. . .	Decorations.
D.F.	DAVIGNON . . .	Landscapes.
D.F.	DELAFOSSE . . .	Figures.
DC	DERICHSWEILER .	Decorations.
D P.	DESPERAIS . . .	Ornaments.
Dh	DEUTSCH . . .	Ornaments.
C D	DEVELLY, C.	Landscapes and figures.
D.I.	DIDIER	Ornaments.
D.T	DROUET	Flowers.
A.D.	DUCLUSEAU, Mdme .	Figures, subjects, portraits.
Dy	DUROSEY . . .	Gilding.
HF	FARAGUET, Mdme .	Figures, subjects, &c.

Marks.	*Names of Painters.*	*Subjects.*
F	FICQUENET . . .	Flowers and ornaments.
F.	FONTAINE . . .	Flowers.
Th F.	FRAGONARD . .	Figures, *genre*, &c.
Gu.	GANEAU, jun.	Gilding.
J.G.	GELY	Ornaments.
G.G.	GEORGET . . .	Figures, portraits.
Gob.R	GOBERT	Figures in enamel and on paste.
D.G.	GODIN	Gilding.
F.G.	GOUPIL	Figures.
G	GUILLEMAIN . .	Decorations.
H	HALLION, Eugène .	Landscapes.
H	HALLION, François	Gilding, decorations.
h.H.	HUARD	Ornaments.
.E.H.	HUMBERT . . .	Figures.
JE	JULIENNE, Eug. .	Renaissance ornaments.
JL	LAMBERT . . .	Flowers.
L G ce	LANGLACE . . .	Landscapes.

Marks.	*Names of Painters.*	*Subjects.*
L	LATACHE . . .	Gilding.
L. B.	LE BEL	Landscapes.
L.	LEGAY	Ornaments.
L. G.	LE GAY, Et. Ch. .	Figures, portraits.
L. G.	LEGRAND . . .	Gilding.
E L	LEROY, Eugène .	Gilding.
M	MARTINET . . .	Flowers.
E. de M	MAUSSION, Mlle de .	Figures.
M	MERIGOT, F. . .	Flowers and decorations.
A Mou MAR	MEYER, Alfred . .	Figures, &c.
MC	MICAUD	Gilding.
M	MILET, Optat . .	Decorations on fayence and paste.
M R	MOREAU	Gilding.
AM	MORIOT	Figures, &c.
P. P.	PARPETTE, Dlle . .	Flowers.
P. h.	PHILIPPINE . . .	Flowers and ornaments.

Marks.	*Names of Painters.*	*Subjects.*
P	PLINE	Gilding.
AR	POUPART, A. . .	Landscapes.
R or R.	REGNIER, F. . .	Figures, various subjects.
JR	REGNIER, Hyacinthe	Figures, &c.
ER	REJOUX, Emile . .	Decorations.
E 1,000	RENARD, Emile .	Decorations.
EMR	RICHARD, Emile .	Flowers.
E.R	RICHARD, Eugène .	Flowers.
R	RICHARD, François	Decorations.
Jh.R.	RICHARD, Joseph .	Decorations.
⁂ or ⁂	RICHARD, Paul . .	Gilding.
Rx	RIOCREUX, Isidore	Landscapes.
Rx	RIOCREUX, Désiré-Denis	Flowers
PR	ROBERT, Pierre .	Landscapes.
CR	ROBERT, M^{dme} . .	Flowers and landscapes.

Marks.	*Names of Painters.*	*Subjects.*
R	ROBERT, Jean François	Landscapes.
PMR	ROUSSEL	Figures.
M	SALON	Figures and ornaments.
P.S.	SCHILT, Louis Pierre	Flowers.
S.S.p	SINSSON, Pierre .	Flowers.
S.W.	SWEBACH . . .	Landscapes and figures.
J.T	TRAGER, Jules . .	Flowers, birds, ancient style.
T.	TROYON	Ornaments.
W	WALTER	Flowers.

MARKS OF PAINTERS AND DECORATORS RECENTLY EMPLOYED AT SÈVRES.

M. DAMMOUSE, MODELLER.

Marks.	*Names of Painters.*	*Subjects.*
AB	BONNIER, Achille .	Decorations.
EB	BULOL, Eugène .	Flowers.
P	PALLANDRE . . .	Flowers and decorations.

CHRONOLOGICAL TABLE OF SIGNS EMPLOYED IN THE NATIONAL MANUFACTORY OF SÈVRES,

By which the exact date of any piece may be ascertained. It differs from that before given by M. Brongniart in the addition of the letter J for 1762, and the JJ for 1787, which is now altered on the authority of the late M. Riocreux of the Sèvres Museum.

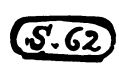
A	(Vincennes). 1753	P	1768	EE	1782
B	(ditto). 1754	Q	*1769	FF	1783
C	(ditto). 1755	R	1770	GG	1784
D	removed to Sèvres 1756	S	1771	HH	1785
E	1757	T	1772	II	1786
F	1758	U	1773	JJ	1787
G	1759	V	1774	KK	1788
H	1760	X	1775	LL	1789
I	1761	Y	1776	MM	1790
J	1762	Z	1777	NN	1791
K	1763	AA	1778	OO	1792
L	1764	BB	1779	PP	1793
M	1765	CC	1780	QQ	1794
N	1766	DD	1781	RR	1795
O	1767				

NOTE.—These letters are not always placed within the cipher, but occasionally outside, when the interlaced L's are too contracted to receive them; or if double letters, one on each side. It may also be observed that the date letters are sometimes capitals and sometimes small.

During the Revolutionary changes the double letters were rarely used, and from 1795 to 1800 we meet with few examples, when they were replaced by the following signs:—

Year IX	...1801...	T 9	1807	7
			1808	8
„ X	...1802...	X	1809	9
			1810	10
„ XI	...1803...	11	1811 (onze)	o.z.
			1812 (douze)	d.z.
„ XII	...1804...	—//—	1813 (treize)	t.z.
			1814 (quatorze)	q.z.
„ XIII	...1805...	↑	1815 (quinze)	q.n.
			1816 (seize)	s.z.
„ XIV	...1806...	⬬	1817 (dix sept)	d.s.

From this date the year is expressed by the last two figures only—thus, 18 for 1818, &c., with the letter S thus, and this mark is nearly always stenciled in a green



* The comet of 1769 furnished the Administration of the time with the idea of transmitting the recollection of the event by their productions. This comet was sometimes substituted for the ordinary mark.

colour. Sometimes there is another supplementary mark giving the year when the specimen was decorated or gilt, thus, DORÉ À SÈVRES. These marks are in use at the present time.

SHELTON (see NEW HALL).

SITZERODE (see KLOSTER WEILSDORF).

SLIP-DECORATED WARE (see TOFT WARE).

SOUTHALL (see MARTIN WARE).

SPAIN (see notes on HISPANO-MORESCO POTTERY in Chapter II.).

SPODE.

Josiah Spode was born in 1733, and after serving an apprenticeship to Thomas Whieldon, sometime partner of Josiah Wedgwood (see WEDGWOOD), started on his own account. He introduced transfer-printing into Stoke in 1784, and used the process largely in imitating the old "willow pattern," and other

COPELAND, LATE SPODE.

Classical-form Vase. Classical-form Ewer.

Oriental designs. He died in 1797, and was succeeded by his son, who commenced to make porcelain, in addition to pottery, in 1800. Five years later he invented an opaque porcelain or ironstone china, a production with which his name has become identified. William Copeland afterwards became a partner in the

firm, having previously been its London agent. Under his management a very large business was carried on in the metropolis at a warehouse in Fore Street, Cripplegate, and subsequently in Bond Street. William Copeland's son, afterwards Lord Mayor of London in 1835–36, purchased the whole concern in 1833. In 1843 the firm was Copeland & Garrett. In 1867 Mr. Copeland took into partnership his four sons. The London House (Bond

Specimen of Copeland's Parian or Ceramic Statuary.

THE LAUNCH.

Street) was given up by Messrs. Copeland in 1881, and a depot for the wholesale trade opened in Charterhouse Street, E.C.

The manufactures of the present firm may be divided into six classes: porcelain, ceramic statuary, ivory, majolica, ironstone, and earthenware.

The porcelain is soft, beautifully white, and has what is technically described as "a fine body and excellent glaze." The best is that modelled after the Sèvres *pâte tendre* of the early period.

In some specimens, when more than usual care has been bestowed upon the finish of the gilding, the similarity to Sèvres is very great, an effect assisted by the softness of the paste; the jewelling, however, is not so lustrous.

With regard to ceramic statuary, the composition of clays now commonly known as Parian was originated at Copeland's manufactory, being the invention of a Mr. Battam. Like Josiah Wedgwood, who neglected to patent his celebrated Queen's ware, Messrs. Copeland & Garrett acted in a similarly unselfish or careless manner, and the manufacture of this peculiar kind of porcelain was speedily followed by other firms. At the close of an art exhibition at South Kensington in 1871 a lively controversy arose, which we believe was ultimately decided in Copeland's favour. Mr. Gibson, R.A., who has designed many of the subjects illustrated by this "porcelain statuary," declared this vehicle for conveying the ideal of the sculptor to be second only to marble; and on account of its lustrous transparency it is considered by some people to be superior to its more opaque cousin "biscuit."

Specimen Plate of Copeland China, jewelled and turquoise ground, with finely painted landscape; in the author's possession.

The fine earthenware called "ivory" is very agreeable both to sight and touch, resembling Wedgwood's "Queen's ware" in many respects, though it more closely assimilates to porcelain, and greater durability is claimed for it.

Copeland's manufactures are now largely used for mural decoration of all kinds; the drawing and finish of the tiles, of which sometimes as many as fifty are required for a single panel, possess great merit.

Earthenware is also manufactured very largely both for home and export trade.

The word "*Spode*" is frequently written in red in cursive letters.

Mark used 1847–56.

Present mark.

STAFFORDSHIRE POTTERY.

Pottery produced at several *fabriques* in Staffordshire have been noticed under their respective headings, but there remains a type of Staffordshire pottery, specimens of which are generally unmarked, and which it is difficult to assign to any particular potter. Professor Church, in his "*English Earthenware and Porcelain*," has given a list which he tells us is as nearly as possible chronological, and which he also considers to be in order of merit. It runs thus: Ralph Wood, Wedgwood, Voyez, Neale & Co., Enoch Wood, Wood & Caldwell, Bott & Co., Wilson, Lakin & Poole, and Walton.

The groups and figures made by these potters, quaint in treatment and generally excellent in colouring, form a type of ceramic treatment which we now recognise as "Staffordshire Pottery," and many collectors make very effective groupings of these. The subjects selected are frequently Biblical, such as the four evangelists, Elijah and the ravens, the Tithe Pig, and many others of a humorous character. The busts of celebrities such as Nelson, Duncannon, the Duke of York, allegorical figures and groups of the seasons, and others representing mythological personages, are not uncommon. Cows, sheep, deer, and dogs are also cleverly represented in a rough but effective manner. The well-known group of "The Vicar and Moses," is by Ralph Wood, and another of later make, illustrated below, is attributed by Professor Church to his son, Aaron Wood. Both specimens are in the South Kensington Museum. In some cases the subjects chosen, such as the "Tithe Pig" group, are earthenware imitations of Chelsea models. One of the best and most

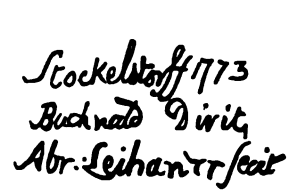
important of the Staffordshire figures is one twenty inches high of Fortitude, and the writer possesses one of a lady standing at a tripod which is over twenty-four inches high, probably one of the largest ever made. Mr. F. Willett, Mr. Percy Fitzgerald, Mr. Dudley Ward Macdonald, have good private collections of Staffordshire pottery, and there are a great many in the British,

Staffordshire Pottery Group of Parson and Clerk (South Kensington Museum).

South Kensington, and Jermyn Street Museums. When marked, specimens bear the names of some of the potters enumerated above. The work of J. Voyez is perhaps better recognised by his jugs and plaques than by groups and figures. The jugs are modelled in very high relief, and one in the South Kensington Museum is signed and dated 1788.

STOCKELSDORF.

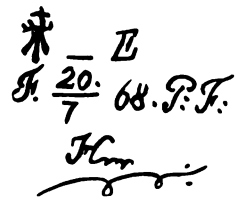
Herr Jännike gives these marks for faience made here. Buchwald was the director, while Leihamer was either the painter or the potter.

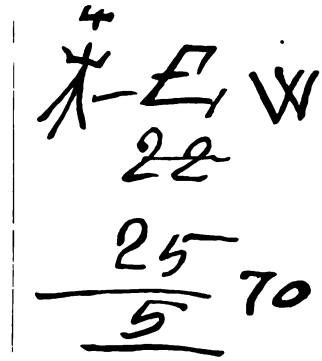


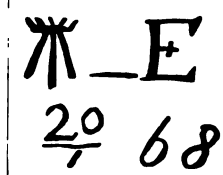
STOCKHOLM (see RÖRSTRAND).

STRALSUND.

Established about 1730 for the manufacture of faience. Some of the early directors are said to have come from Rörstrand and Marieberg, notably Ehrenreich, whose initial is frequently found as part of the mark. The curious device of three radiating lines under a crown is derived from the arms of the town (see also notices on MARIEBERG and RÖRSTRAND).



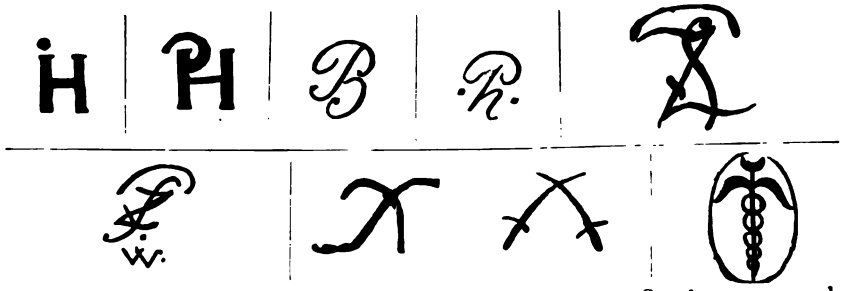




STRASBOURG.

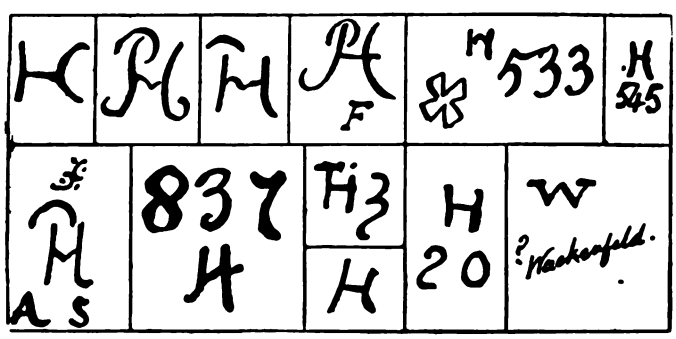
A factory was established here by Paul Hannong, who had learned the secret of porcelain-making from Ringler in 1752, but owing to the restrictive measures of the Sèvres company, he removed to Frankenthal (see FRANKENTHAL), where his pottery or faience factory remained undisturbed. The few specimens that exist of Strasbourg porcelain are very difficult to identify. It is hard paste, and the marks are in blue.

The first five marks are attributed to this *fabrique* by various experts, but are all doubtful.



Strasbourg, supposed. Strasbourg, supposed.

Basket-form Dish of Strasbourg faience.



Hannong also made faience here, the manufacture of which was continued by his descendants until 1780. The above marks are the initials of the different members of the family.

Fountain of Strasbourg faience (South Kensington Museum).

SUNDERLAND.

There were several potteries established near Sunderland, the earliest about 1755, and the most recent about the first quarter of the present (nineteenth) century. There is little to distinguish this pottery from that of Staffordshire, save that it is less carefully finished. The jugs, and half-pint, and pint cylindrical mugs which we see with ships and quaint legends or verses upon them, are generally recognised to be of Sunderland pottery, or that made at

Newcastle-on-Tyne (see also NEWCASTLE). Sometimes a pinkish lustre colour has been introduced into the decoration. If specimens are marked, it is with the name of the potters, such as "DIXON & CO.," "PHILLIPS & CO.," "DAWSON."

SUSSEX (see RYE).

SWANSEA.

There appears to have been a pottery at Swansea, established in the year 1768, and this was extended under the direction of a Mr. Haynes in 1790 and its title changed to "The Cambrian Pottery." Mr. L. W. Dillwyn purchased these works in 1802. In the notice of the Nantgarw factory we have mentioned how upon seeing at those works some beautiful specimens of white porcelain, having a granulated fracture which he described as similar to "fine lump sugar," he made inquiries respecting its production.

Swansea Coffee-can (South Kensington Museum).

This Nantgarw porcelain was being made by Billingsley, who had left the Worcester works without leave, assisted by Walker, who had also worked there and had married Billingsley's daughter. These men persuaded Mr. Dillwyn that the disasters in the kilns which attended so many of their experiments were due to the inconveniences of their small capital and limited plant, and Mr. Dillwyn was induced to build some china works at Swansea, where they could continue their experiments in the manufacture of this beautiful transparent body, with brilliant glaze, of which he had seen specimens. This change had not been made long, and the experiments seemed like succeeding, when Mr. Dillwyn received a legal notice from Messrs. Flight & Barr of Worcester, that the two men Billingsley, *alias* Bailey or Beeley, and Walker, who were in his employ, were breaking their contract with the Worcester firm. Mr. Dillwyn dispensed with their services, and they left Swansea and returned to Nantgarw in 1817, where, after a brief attempt at

carrying on business on their own account, they failed. Mr. Dillwyn still continued to make china, but the true secret of Beeley was wanting and he was not successful, and in the *Cambrian* of March 14, 1818, appeared an advertisement of the dissolution of his partnership with the Bevingtons, who had assisted him at the works.

The manufacture of porcelain was continued at Swansea after this ; indeed Mr. Drane, who has paid a great deal of close attention to the study of Swansea and Nantgarw china, states that the majority of Swansea china which one finds now, is subsequent to the year 1818.

The quality of porcelain produced at Swansea varies considerably. There is first of all that made *before* Beeley's assistance, then that which, as already pointed out in the notice of the Nantgarw factory, is practically the same, and is the most beautiful of all English "bodies" or pastes, and again there is the production of the factory *after* Beeley's departure.

A peculiarity of some of this later porcelain is, that by transmitted light, it displays a pale sea-green tint, and therefore has been termed by collectors the "duck-egg green body."

Swansea porcelain was mostly decorated at the works, and the flower subjects by Beeley are most artistic and skilfully painted. Other artists were Pollard and Morris, pupils of his, Baxter for subjects and landscapes, Colclough for birds, Beddow for landscapes, and Weston Young for flowers; but the latter are generally stiff and mechanical.

Mr. Alexander Duncan has supplied the author with photographs of some specimens in his collection, representative of the work of these different painters, and Mr. Drane has kindly written a description of these, which is here quoted, so that the reader may, if he wishes, become acquainted with some of the various styles of work executed at Swansea.

"The full-page illustration shows ten objects in two stages. On the upper stage are a cup and saucer after the manner of Wedgwood. A *ware* covered tureen on stem painted by Young in his botanical style, an oviform vase without cover painted by Thomas Pardoe, with a very effective group of flowers on a dark blue ground. This was made before 1814. Between these three objects are, to the left of the tureen, a very elegant little ewer in its saucer exquisitely painted by Pollard, and on the right of the tureen is a spill vase painted by Pollard with the wild strawberry in his characteristic manner. On the lower stage,

SWANSEA WARE AND PORCELAIN.

Group of representative specimens fully described in Notice of the Swansea factory, in the collection of Mr. Alexander Duncan.

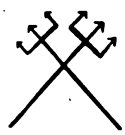
beginning on the left, is a cabinet cup and saucer of fine Swansea porcelain delicately painted, with a Cupid, by Baxter; next to this is a plate of Beeley's Swansea body *made in a Nantgarw mould*, with an embossed pattern on its border. In its centre is a group of garden flowers by Pollard; and next is a two-handled vase of elegant form, in its saucer, painted by Pollard with wild flowers in the other of his styles. On the right of this vase is a Nantgarw plate with a wreath of flowers occupying the whole of its bevelled edge, the centre being left blank. On the right of this is a Nantgarw cup and saucer painted by Billingsley. Here are

Specimens of Swansea Porcelain, showing the forms of the ordinary domestic ware. In the collection of Mr. Alexander Duncan.

represented all the chief painters, except Morris, on Nantgarw china and on Swansea china and ware, and the specimens of their work are so selected and represented that, by using a magnifying glass, every one of the painters can be identified by his peculiarities."

The usual marks are "SWANSEA" printed in red letters or impressed in the paste, and a trident in red, both marks occurring on some specimens. Mr. Turner, in his work already alluded to,

gives other marks which he has seen on some specimens in the cabinets of local collectors and in the Cardiff Museum, where, during the last twenty years, an excellent representative collection has been made, chiefly owing to the enthusiasm of Mr. Drane, a local amateur, who has been given *carte blanche* by the Committee to make purchases for the Museum of such specimens as will serve to complete the collection. Mr. Alexander Duncan of Penarth, Mr. Graham Vivian, M.P., and other local gentlemen, have good private collections; and Mr. J. T. Firbank, M.P., has also a great many good specimens. Amongst the marks are those of "Dillwyn & Co.," *Swansea*, in black, red, yellow, green, and puce; *Dillwyn's Etruscan ware*, BEVINGTON & CO., SWANSEA.

SWANSEA.	SWANSEA DILLWYN & Co
Swansea.	
SWANSEA 	

Marks on Swansea China, impressed or painted, generally in red.

Swansea	*Swansea*
(In green) on saucer.	(In red) on cup.

These two marks are on cup and saucer of the *very finest* Swansea china; painted by Baxter.

Some of the *very best* Swansea china is marked in script letters (mostly in red, but also in other colours), after the style of the two marks given above.

SWANSEA	SWANSEA	SWANSEA
In red on tea-service and several plates.	*Mark in red.*	Impressed mark (very small type) on china plate.

Several specimens of *good* Swansea are marked in printed red letters after the style given above.

SWANSEA

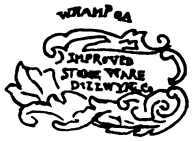
Impressed on fine china plate painted with flowers.

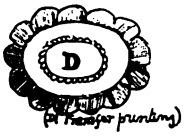
SWANSEA

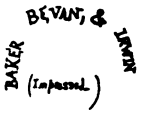
Impressed mark on very large china dinner dish painted in flowers.

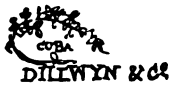
The marks with single and double trident are later but not common.

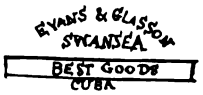
The following additional marks are taken from "*The Ceramics of Swansea and Nantgarw*," by W. Turner :—











SWITZERLAND.

Faience was made in the seventeenth and eighteenth centuries at several places in Switzerland. Little is known about these *fabriques*. Some further details will be found in Chaffers' "*Marks and Monograms*," eighth and subsequent editions.

For Swiss porcelain, see NYON and ZURICH.

TALAVERA LA REYNA, NEAR TOLEDO.

This was the most celebrated *fabrique* of faience in Spain. It was noted as early as 1560, and reached its zenith in the seventeenth and eighteenth centuries. Since that time it has gradually declined. Various kinds of ware were made; some similar to Delft,

others of a peculiar light greenish glaze; others again are described as perfect imitations of Oriental china, esteemed everywhere for the perfection of the colouring and the brilliancy of the glaze. No marks are known.

TEINITZ, BOHEMIA.

XVIII. Century.

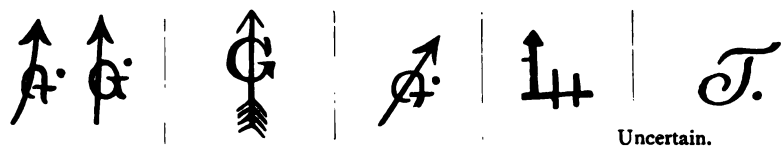
A modern factory of high-class faience has been carried on here by a potter named Welby. The designs and colouring are good, and the gilding excellent.

THIROU, Rue (see PARIS).

THOOUT AND LABOUCHERE (see DELFT).

THURINGIA, OR GRAFENTHAL.

These marks are found on porcelain resembling the various Thuringian *fabriques*. The cursive T is attributed by M. Jännike to Grosbreitenbach.


Uncertain.

See KLOSTER WEILSDORF, GROSBREITENBACH, RAUENSTEIN, REGENSBURG, AND RUDOLSTADT.

TOFT WARE.

One of the earliest of the known Staffordshire potters who flourished in the later half of the seventeenth century was Thomas Toft. Ralph Toft was another successful potter about the same period. This ware was decorated in slip, and belongs to a class of early English pottery, called "slip decorated ware." It was made in Staffordshire, in Kent (see WROTHAM), and also in Cheshire and Derbyshire; the earliest known dated specimen being 1612 and the latest 1710, both pieces of Wrotham make.

THOMAS TOFT
RALPH TOFT 1677
1670.

The best reference work known to the writer on this characteristic old English ware, is one entitled "*Examples of Early English Pottery, Named, Dated, and Described,*" by John Eliot

Hodgkin, F.S.A., and Edith Hodgkin, which was published a few years ago, and from its text we quote the following description of slip-decorated ware :—

"The material of the body of this ware was usually a coarse reddish clay, on which, when formed by the wheel or otherwise, *slip*, a thin, creamy mixture of clay and water, was allowed to trickle through a tube by the workman, who thus produced, according to his fancy, quaint figures, conventional designs, borders, medallions, inscriptions, names or dates. A glaze, usually composed of sulphuret of lead, often mixed with manganese, was then applied before firing, and this gave to the body and to the slip, of whatever colour, the rich yellow tone and transparency which adds so much to the charm of the ware. The vessels decorated with slip, comprise tygs, posset-pots, cups, plates, jugs, dishes, candlesticks, and cradles intended for gifts."

The two best known Staffordshire makers of this ware were the two brothers Toft; another was Thomas Sans, a circular dish by whom, dated 1650, is mentioned by Mr. Shaw in his "*History of Staffordshire.*" A curious dish which Mr. Hodgkin describes is thus inscribed, "Thomas Toft, Tinker's Clough, I made it 166–," the last figure being obliterated.

In the South Kensington Museum there are excellent examples, chiefly dishes, bearing the name "Thomas Toft," but without a date.

A dish in the Willett collection, signed Ralph Toft, is dated 1676. Other makers of this ware are quoted both by Mr. Hodgkin and by Professor Church in his excellent work "*English Earthenware,*" but the Tofts are the best known.

Specimens are in Mr. Eliot Hodgkin's private collection, named and dated; also in General Pitt-Rivers' private museum near Salisbury; in the museums of Salford, Youlgrave, and Derbyshire, besides those quoted above. An illustration of a dish of Toft ware will be found on page 26. (See also SLIP-DECORATED WARE.)

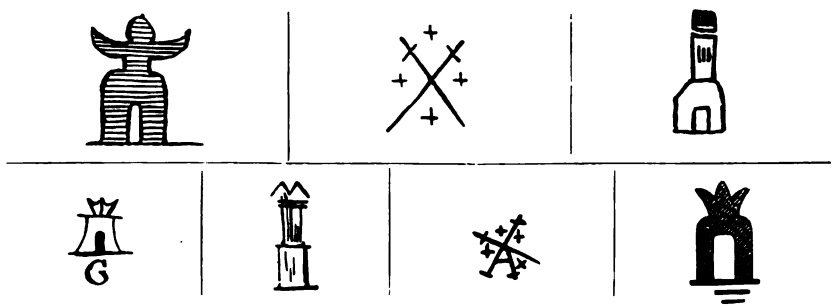
TOUR D'AIGUES (see LA TOUR D'AIGUES).

TOURNAY.

A manufactory of soft-paste porcelain, under the management of one Pétérinck, was established in 1750, and in the ten years 1752–1762 increased its staff to upwards of two hundred workmen. About the beginning of the century the factory

belonged to Maximilian de Bettignies, who in 1815 removed to St. Amand-les-Eaux (which see), leaving the Tournay works to his brother Henri.

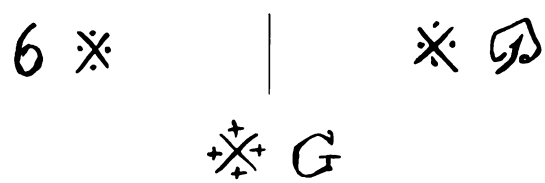
The paste or body of this porcelain, though soft as opposed to hard paste, has always been of a coarse yellowish white, compared with the fine *pâte tendre* of Sèvres, and its texture is much less translucent. Its productions have been used for *subsequent* decoration after the style of the old Sèvres. The marks are as below, but pieces are often unmarked. Sometimes two of the marks will be found on one specimen.



The two following marks are also attributed to Tournay; they occur on a fine service in Her Majesty's collection at Windsor Castle.

To T^Y

The marks on the pottery made here, are as follows:—



TREVISO, ITALY.

Towards the end of the last century, the brothers Guiseppe and Andrea Fontebasso established a factory of soft-paste porcelain here. The marks are G. A. F. F. (standing for *Guiseppe Andrea Fratelli Fontebasso*) and the name of the town. Sometimes the initials G. A. are omitted, and occasionally a date is added. More rarely the names are written in full.

G.A.F.F.
Treviso

TUNSTALL POTTERY (see also ADAMS).

In the notice of W. Adams' imitations of Wedgwood's jasper ware, Tunstall has already been alluded to. Chaffers mentions several other potters who had works here, and made light earthenware of the kind known generally as "Leeds ware." Some of these pieces are stamped G. E. BOWERS, TUNSTALL POTTERIES, CHILD, also A. & E. KEELING. There is in the Jermyn Street Museum a large dish dated 1757 with the name of Enoch Booth, who had a pottery at Tunstall.

TURIN.

Faience was made in Turin during the sixteenth and seventeenth centuries, but as very few specimens appear to have been marked, one cannot distinguish them from other Italian ware of a similar character. Chaffers mentions a *fruttiera* in the Reynolds collection as marked "*Fatta in Torino a di* 12 *Setebre* 1577," and a large dish in the collection of the Marquis d'Azeglio inscribed on the back of the rim, "*Fabrica Reale di Torino* 1737," with a monogram which looks like a combination of G. T. The same authority mentions another plateau with the potter or decorator's signature "*Gratapaglia Fe Taur*" (see also notice under VINEUF).

TURKEY.

But little appears known of Turkish porcelain. Some pieces, however, marked with a crescent, are attributed to the ceramic factories of Turkey, as their decoration determines their Eastern source. The marks in the margin have been attributed to Turkish porcelain.

TURNER (see LANE END and NEW HALL).

URBINO (see MAJOLICA).

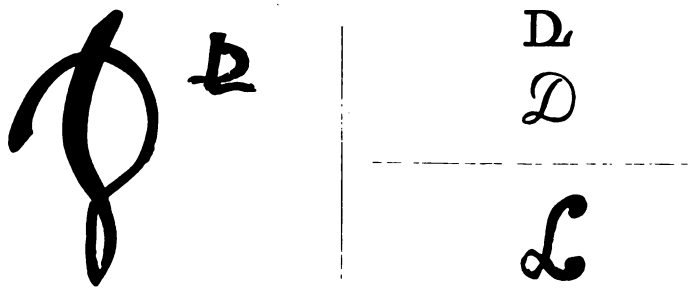
VALENCIENNES, NORD, FRANCE.

Established by M. Fauquez, a maker of faience at St. Amand-les-Eaux (which see).

The mark is a cipher of F. L. and V. (the L being said to stand for Lamoninary, the name of Fauquez's wife), or of L. V.

only. Sometimes the name Valenciennes is written in full, in addition to the cipher. The *fabrique* ceased about 1798.

Faience was made here during the greater part of the last century by various members of the family of Dorez, who came originally from Lille.



VAUX, NEAR MELUN, FRANCE.

Hannong established a small factory of porcelain here about 1770, which was soon closed. The specimens are somewhat doubtful, for the mark here given (on the authority of M. Riocreux) is attributed by M. Jacquemart to Bordeaux.

XX

VENICE.

A manufactory of both hard and soft paste porcelain was established in Venice by Francesco Vezzi as early as 1720–25. The ware produced was of a very high class, both in paste and decoration, so that unmarked pieces are often mistaken for Dresden.

One finds tea and coffee services of Venetian china sometimes in leather-covered boxes, decorated with the arms of some of the ennobled families of Venice; these were part of the dowers of Venetian ladies on their marriage. A service of this kind, decorated with the arms of the Semiticoli family, the leather case bearing the same device as the china, was purchased by the writer at the sale of the Cavendish-Bentinck collection. Sometimes one finds the cups of Venetian, and the saucers of Dresden porcelain,

and *vice versâ*. The decoration of cups and saucers is mostly in quaint Oriental style, with a somewhat plentiful use of the peculiar red in the colouring.

In 1758 some Dresden potters named Hewelke obtained permission of the Senate to make porcelain. Little is known of their productions; their mark is said to have been a V simply. Their manufacture ceased in 1793.

In 1765, a potter named Cozzi succeeded in obtaining concessions from the State, and produced specimens in considerable quantity, and of great artistic merit. His white glazed

Ecuelle of Venetian Porcelain (collection of the Duke of Martina).

groups and figures are very fine, and, in the author's opinion, worth much more than their present market value, as compared with the respective prices and merits of other extinct factories. This white china is unmarked. There were several fine specimens in the collection of the late Lady Charlotte Schreiber, which were purchased by the writer at her death.

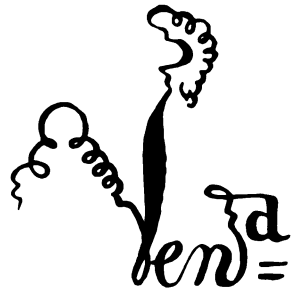
The most usual mark of Venetian porcelain was an anchor, generally painted in red, which is often accompanied by initials, presumably of the painters. A mark more rarely found is V^{a}, Ven^{a}, or some other contraction for Venezia, generally painted in either red or blue, and not infrequently ornamented with flourishes and grotesques. See also MAJOLICA.

Ven^{a} A.G. 1726.

An early mark.

Ven^{a}

V^{a}



U

Marks of the Vezzi period. Established 1723, ceased *circa* 1750.

Giovanni Marconi.

VIENNA.

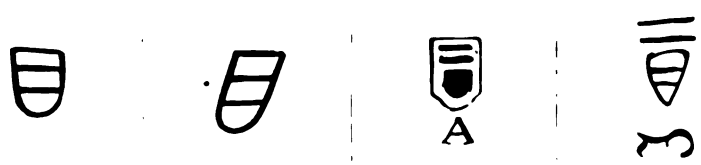
This factory was established in 1718, after many previous experiments, by a Dutchman named Claude Innocent du Pasquier, who had obtained from the Emperor Charles VI. an exclusive privilege for twenty-five years. The more practical part was conducted by a potter, one Stenzel, who is said to have been a runaway workman from the Meissen manufactory. This was a private enterprise, and was not successful. The factory reached its greatest prosperity after it became the property of the Empire in 1747, and was under the special patronage of the young Empress, Maria Theresa, in 1744, Du Pasquier still remaining director at a salary of 1500 florins. Figures and groups appear to have been modelled about this time, and the subjects for vases, plateaus, and cups and saucers, were taken from pictures by Boucher, Watteau, Lancret, and Angelica Kauffmann. With the court influence to support it, the staff of workmen was increased from 40 in 1750 to 320 in 1780, the successive directors being Maierhoffer de Grünbühel, Joseph Wolf, and Kessler.

In 1785 Baron de Sorgenthal was appointed to the directorship, and his spirited management had a very marked effect upon the productions of the manufactory, which had been declining in

artistic power for the past few years. A clever chemist, one Leithner, was engaged to prepare special colours, and to improve the gilding; and it is certainly due to his efforts that the famous "rothbrun" was so effective, and the massive gilding applied to the porcelain made capable of so much minute chasing and intricate design. The paintings, too, about this time, and until 1820, were excellent, the colouring being wonderfully brilliant, and the subjects mostly taken from Angelica Kauffmann's, Rubens', or Lancret's pictures. From the year 1784 it was the custom to stamp the date of its production on each specimen, in addition to the ordinary *fabrique* mark. This was done by omitting the two first numerals until the 1800 was reached, when the year was stamped in full, except the first numeral—thus 1796 would be shown by 96 being impressed in the paste, 1806 by the figures 806. Baron Leithner was director in 1844, and after he was succeeded the manufactory declined, until, becoming a burden to the State, it was discontinued in 1864, and the plant sold by public auction, the books and manuscripts being placed in the Imperial Museum. Since the break up of the State establishment, a number of the workmen and artists, formerly employed there, have set up small ateliers on their own account, and continue to produce specimens similar in character to those of the extinct factory. Some of the modern paintings are very artistic and show great finish; the gilding sometimes is very good.

These private firms vary very considerably, however, in degrees of merit, and of late years a much cheaper and more tawdry description of Vienna china has been placed on the market, over-decorated and vulgar. This would seem to have damaged the sale of the better class of modern Vienna, and now only the really old specimens are in any request. Imitations of Vienna china bearing a forged mark have also been made by some Dresden firms (see notes in Chapter VI.).

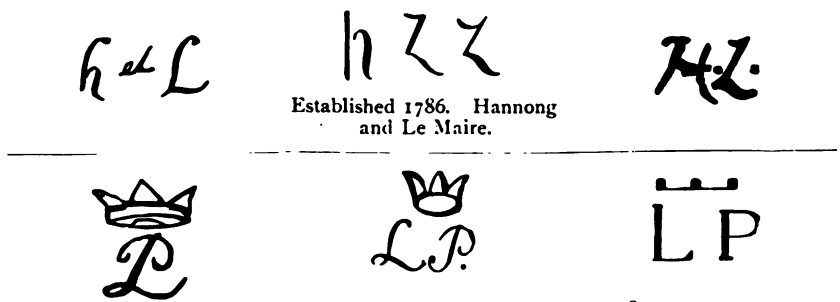
The mark, a shield of the arms of Austria, is generally in blue, under the glaze, but sometimes impressed in the paste.



VINCENNES, Seine.

Under the notice of Sèvres, we have seen that the Château of Vincennes was the first home of the great Sèvres factory, and it was here carried on for a short time, before the new buildings at Sèvres were erected. At a later date, when the desire to manufacture hard-paste porcelain was the fashion, it was Hannong who sold the secret of its composition, and therefore the early and later periods of Sèvres china are connected with Vincennes.

Faience works were established here in 1767 under the direction of Pierre Antoine Hannong. The enterprise was not successful, and ceased about 1771 or 72, when Hannong went to Paris, and started the porcelain works in the Faubourg St. Lazare (see Paris). In 1785 he was back at Vincennes in partnership with M. Le Maire, and the firm made soft-paste porcelain. The mark was H. & L., the initials of their names ; also L. P. under a crown, for Louis Philippe, Duc de Chartres, who was the patron of the factory.



Established 1786. Hannong and Le Maire.

Louis Philippe, 1783.

The following marks on pieces in the Sèvres Museum, consisting of a tower, with slight variations, are attributed by M. Riocreux to the *fabrique* of Dubois Frères at Vincennes, before their removal to Sèvres. The author believes that these marks are forgeries of that of Tournay (which see).

Dubois.

VINEUF, Turin.

The manufacture of porcelain was established here about 1770 by Dr. Gioanetti, who had also made faience for some twenty years previous.

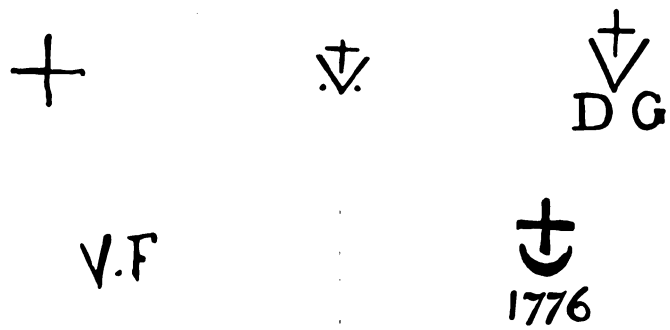
Very little is known of this small factory, and specimens are scarce. Mr. Chaffers, in "*The Keramic Gallery*," illustrates an

Ecuelle cover stand, decorated with the arms of Savoy in gold, and the full mark is below the cross of Savoy. V for Vineuf or Vinovo, and D. G. are said to be the initials of Gioanetti.

A specimen of similar decoration once belonged to the writer, and is now in Mr. Borradaile's collection. In general appearance it is very similar to the late Sèvres porcelain, with a fine glaze.

The mark of a cross stands for Turin, a plain cross on a shield, being the heraldic device of the city. In the Franks collection there is a cup decorated with the arms of Sardinia, bearing this mark.

Baron Davillier mentions a specimen with the Vineuf mark in black, and Marryat says that he has seen examples with the Dresden mark.



The marks on the faience were the same.

VISTA ALLEGRE (see OPORTO).

VOLKSTADT (see KLOSTER WEILSDORF).

VOLPATO, GIOVANNI, ROME.

Giovanni Volpato, who is best known to the world of art as a celebrated engraver, was also a potter, and is said to have worked both in Venice and Rome. He produced white glazed earthenware of fine quality, and Chaffers mentions that in 1790 he employed some twenty modellers. Volpato died in 1803, and although the works were carried on by Guiseppe his son, and afterwards by his widow, who married the chief modeller, they ceased in 1831 owing to the successful competition of other potteries. Early specimens are marked G. VOLPATO ROMA, but sometimes one finds G. V. impressed or scratched in the paste.

There is a pair of vases with snake handles painted with grotesques on a white ground in the Ashmolean Museum, Oxford, marked in full as above. The author has seen bas-relief plaques with classical subjects, and copies of some of Canova's statues and groups, very carefully executed. Chaffers says that Volpato introduced the manufacture of hard-paste biscuit china into Rome.

WALLENDORF, SAXE COBURG.

A small unimportant china factory was established here by Greiner and Haaman in 1762, and for a few years they made decorative cups, principally those known as Turkish ware, that is, small round cups without handles. The mark is a W.

WEDGWOOD.

Josiah Wedgwood, who may justly be termed the greatest of English potters, was born at Burslem in July 1730, and came of a good old Staffordshire family dating back to the latter part of the fourteenth century.

Cup of Wedgwood's blue and white Jasper ware.

Josiah was apprenticed to his elder brother Thomas, in November 1744, and served his time with credit, and after ten years being occupied in different ventures, he settled at Burslem, as a potter on his own account in 1759, at a place known as Churchyard Works, and afterwards at Ivy House.

Having, by dint of perseverance and experiments, succeeded in perfecting a cream-coloured ware with a beautifully soft glaze and of light creamy texture, he presented the first specimen, a caudle and breakfast set, to Queen Charlotte on the occasion of her accouchement in 1762. This was a most successful, as well as loyal, presentation. The Queen gave an order for a complete dinner service, with an appointment as Queen's potter, and the ware was styled, by permission, the Queen's ware. His Majesty also patronised Wedgwood by considerable orders, and his cream-coloured ware became the fashion.

Unlike most potters of his time, Wedgwood took no pains to register his invention under a patent, and therefore the manu-

facture of similar ware sprung up in a great number of factories, and was made in vast quantities, both for home use and export, thus adding to the trade of the country. By-and-by, Wedgwood took as partner Thomas Wedgwood, a relation, for some time foreman in the Queen's ware department, and was thus at more

Lamp of Black Wedgwood (Basaltes) ware (Jermyn Street Museum).

liberty to prosecute experiments in fresh fields. In 1766 he produced his black ware, or "basaltes of Egyptian," as it was termed, and shortly afterwards his celebrated "jasper." Jewitt gives Wedgwood's own description of this beautiful ware, and it is here quoted verbatim :—

"A white porcelain biscuit of exquisite beauty and delicacy, possessing the general properties of the basaltes, together with the singular one of receiving through its whole substance, from the admixture of metallic calces with the other materials, the same colour which those calces communicate to glass or enamels in fusion, a property which no other porcelain or earthenware body, of ancient or modern composition, has been found to possess. This renders it peculiarly fit for making cameos,

Copy of Portland or Barberini Vase, by Josiah Wedgwood (Jermyn Street Museum).

portraits, and all subjects in bas-relief, as the ground may be of any particular colour, while the raised figures are of a pure white."

The *chef d'œuvre* of his jasper ware was the reproduction of the celebrated Barberini or Portland vase. At the auction when the Duchess of Portland's fine collection of works of art was disposed of in 1786, Wedgwood bid as high as £1000 for the

coveted treasure, which he desired as a model for reproduction in his jasper ware. The Duke of Portland, however, agreed that

Wedgwood Vase of blue and white Jasper ware (Jermyn Street Museum).

if he would no longer oppose his Grace's bidding he should have the vase for the purpose required, and accordingly it was knocked down to the Duke at £1029. The first fifty copies were sub-

scribed for at £50 each, and those which are still in existence are good specimens of Wedgwood's skill, and the price realised at Christie's generally runs from £160 to £180. The singular sharpness of the subjects in relief of these specimens was caused by their being recut by a lapidary after leaving the mould; they are therefore superior to the copies now turned out by the present firm of Wedgwood. The first copies of the Portland vase were like the original, of black ground, polished like the onyx, with the relief in pure white. These fifty copies were distinguished by the numbers from 1 to 50 being scratched in the paste, and the vase (illustrated) in the Geological Museum, Jermyn Street, is numbered.

Wedgwood blue and white Jasper ware Vase.

The celebrated Etruria works were opened by Josiah Wedgwood in 1769, and as he had a year previously taken into partnership (in the ornamental department) Thomas Bentley, one of his agents at Liverpool, the first specimens produced in the new works were appropriately personally "thrown" by the great Josiah, his partner turning the wheel. These were a set of three vases of Etruscan form, bearing a commemorative inscription.

Bentley's partnership continued until his death in 1780, and during these twelve years many of the pieces were marked "Wedgwood & Bentley."

The engagement of Flaxman by Wedgwood has given a distinctive character to his productions. Most of the portrait medallions were cast from his models, and also many of the beautiful cameo-like classic plaques which have never been surpassed. It is worth remarking that this famous sculptor at one time worked for the moderate sum of about one guinea a day.

Josiah Wedgwood died in January 1795, having honourably acquired a considerable fortune; and the works, ably conducted, though on more commercial principles, have been since carried on by members of the family, many of the old moulds being in daily use. Many new designs have been added, the

services of such eminent modellers as C. Toft, and of such draughtsmen as Emile Lessore, having been secured. The chief difference between the modern and old is a deficiency in sharpness of outline, and a roughness of texture in the ground of the former, that is noticed by connoisseurs.

Wedgwood produced seven different kinds of ware: Queen's ware, agate ware, black or basaltes, white porcelain biscuit, jasper, bamboo, and mortar ware. The paste is not, strictly speaking, porcelain, but it is of so close a texture as to be very nearly allied, and some of the finer wares will break, showing a vitreous-like surface, as to almost deserve the name of porcelain. True porcelain was for a short time made at Etruria, but at the commencement of the present century, owing to the large orders that inundated the firm after the conclusion of peace, and consequent revival of export business, its manufacture was suspended, and was only recommenced in 1879.

The student who would appreciate at their value the works of Josiah Wedgwood, should endeavour to see the excellent and unique collection formed during many years of careful acquisition by Mr. Isaac Falcke. This gentleman, an enthusiast in his admiration of the "great Josiah," is only too pleased to open his Wedgwood room to those who are really interested in ceramic art, and the visitor must come away from such an artistic feast with feelings of almost reverence for our greatest of English potters; and as the collection also contains several original models in wax and clay, by the hand of Flaxman, it is peculiarly interesting. Many of Flaxman's designs may also be seen at the University College in Gower Street, and there are a great many specimens of Wedgwood in the Museum of Practical Geology, as well as some choice pieces at South Kensington. Perhaps the most valuable collection, from the costliness of individual specimens, is that of Lord Tweedmouth, one of his finest pieces being the celebrated vase purchased twenty-five years ago by the writer's father, for the sum of four pounds ten shillings, and now valued at from £500 to £1000.

The following quotation from a speech of Mr. Gladstone is a fitting tribute to this great potter:—

"His most signal and characteristic merit lay, as I have said, in the firmness and fulness with which he perceived the true law of what we term the Industrial Art, or in other words, of the application of the higher Art to Industry; the law which teaches us to aim first at giving to every object the greatest possible degree of fitness and convenience for its purpose, and next at making it

the vehicle of the highest degree of beauty which, compatibly with that fitness and convenience, it will bear ; which does not, I need hardly say, substitute the secondary for the primary end, but which recognises, as part of the business of production, the study to harmonise the two. To have a strong grasp of this principle, and to work it out to its results in the details of a vast and varied manufacture, is a praise high enough for any man, at any time, and in any place. But it was higher and more peculiar, as I think, in the case of Wedgwood than in almost any other case it could be. For that truth of Art, which he saw so clearly, and which lies at the root of excellence, was one of which England,

Portrait Bust of Josiah Wedgwood.

his country, has not usually had a perception at all corresponding in strength and fulness with her other rare endowments. She has long taken a lead among the nations of Europe for the cheapness of her manufactures: not so for their beauty. And if the day shall ever come, when she shall be as eminent in true taste as she is now in economy of production, my belief is that that result will probably be due to no other single man in so great a degree as to Wedgwood."

The mark is the name WEDGWOOD impressed in the soft clay. Specimens produced during the partnership of

Wedgwood and Bentley are so marked. Amateurs are warned against numerous imitations that bear any additions to the name of Wedgwood, however slight, such as "& Co." Pieces marked thus have never been made at Etruria, and are not genuine.

Some of the later ware decorated by Emile Lessore bear his name generally painted in a dull red colour.

Collectors who make Wedgwood ware a special branch of their hobby, should consult Miss Meteyard's "*Life of Josiah Wedgwood*," and the recently published sumptuous folio volume edited by Mr. Rathbone, with beautifully-rendered reproductions of Wedgwood's finest examples in *facsimile*.

WEESP (see AMSTEL).

WHIELDON.

Thomas Whieldon was in partnership with Josiah Wedgwood for some years previous to 1759. He established a pottery at Fenton, in Staffordshire, and died in 1798 at a great age, and

Coffee-pot of Whieldon ware (South Kensington Museum).

having made a considerable fortune. Whieldon ware is peculiarly light and the articles well potted. The most sought after and

distinctive specimens of the ware which now occupy the collectors' attention, are the pieces, generally elegant little teapots or milk-jugs, plates and other domestic pieces, known as

Teapot of Agate ware (South Kensington Museum).

"tortoise-shell ware," from its colouring being brown and mottled in imitation of that material; sometimes one finds pieces shaded from brown to green. They are as a rule unmarked.

WINCANTON, SOMERSETSHIRE.

A potter named Ireson, who formerly worked at Nuneaton, in Warwickshire, established about 1720 a pottery at Wincanton, which achieved considerable local reputation.

Mr. W. P. Ivatts has supplied the author with numerous press cuttings from old newspapers and some interesting letters respecting this pottery, which has been hitherto unnoticed in works upon ceramics.

The glaze is said to have been very good, and the decorations, sometimes Chinese scenes effected by stencil process, and sometimes painted-in rustic views, fruits, and flowers.

The marks adopted were "Ireson," "Wincanton," or its Latin equivalent, "Wincanto," and Mr. Ivatts also mentions a specimen marked "G. S. Chewill, 1737," the name of an assistant of Ireson's. The works ceased about 1767.

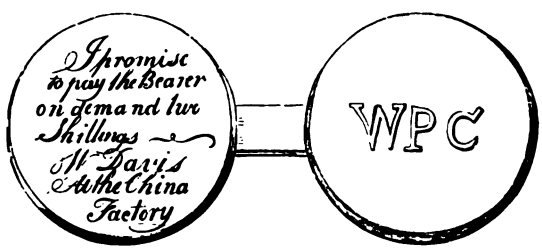
WITTEBURG.

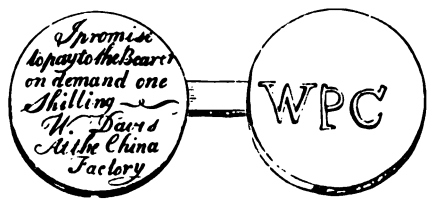
One of the smaller German faience *fabriques* mentioned by Herr Jännike. Very little is known of it.

WORCESTER.

The "Worcester Porcelain Company" was established in 1751 at the initiation of Dr. Wall, a local practitioner of artistic tastes and high intellectual attainments.

Portrait of Dr. Wall, the founder of the Worcester Manufactory, from a woodcut kindly lent by Mr. R. W. Binns.





Specimens of China Tokens used about 1763, and termed by Mr. Binns "Curiosities of Currency."

He was a clever practical chemist, interested in the growth of ceramic industry in this country, and had made many experiments at his laboratory before bringing their results before the local gentlemen who then formed the directors of his company. The mansion that had formerly been the residence of the Warmstrey family, the site now occupied by Dent's Glove Manufactory, was purchased for the operations, and these seem to have been commenced on a considerable scale and very soon were successful. The earlier productions were imitations of Chinese porcelain, and blue on white ground was first attempted, then the more brilliant colours and designs of the Japanese, and later, the salmon scale ground and rich decoration, which will be presently referred to more in detail.

Very early blue and white printed Worcester Cup (South Kensington Museum).

Transfer Worcester.—Dr. Wall is also said to have commenced printing by transfer, previous to 1757, the date of the well-known "King of Prussia" mug. Many

Old Worcester Coffee-pot (Dr. Wall period), blue salmon scale ground, and figure subjects (collection of Mr. D. W. Macdonald).

WORCESTER PORCELAIN.

Centre Vase of hexagonal form, painted with birds in panels on blue salmon scale ground. Also a pair of Vases similar shape and ground color, but with figures painted in the style of Chelsea — probably by an artist from the latter factory.

In the collection of Mr. C. W. Dyson Perrins.

WORCESTER PORCELAIN.

A group of 4 plates with decorations characteristic of the best period of the factory, in MRS. CHARLES SEABORNE'S collection.

copies of this have since been produced, but the earlier ones were remarkable for the sharpness of detail in the engraving. There is a very good example in the Museum of Practical Geology in Jermyn Street.

Worcester Vase of hexagonal form, yellow ground, with decoration part transfer and part painted (Schreiber Collection, South Kensington Museum).

This transfer printing was by means of impressions from copper plates, transferred from paper to the china, and was probably borrowed from Liverpool, where it is believed to have been invented by John Sadler, who secured a patent in 1756.

The methods of printing by transfer process at Worcester were subsequently improved by carefully preparing the copper plate to be used. It was stippled with fine point, after designs from Bartolozzi, Cipriani, and other contemporary artists, then coated with linseed oil in such a way that the oil only remained in the impression made by the engraver, which was then transferred to the china. On these oil marks the requisite colour was "dusted," and after being carefully manipulated so that no superfluous colour remained, the china was placed in the kiln. This process was termed "*Bat printing*," because bats or blocks of glue were used as a means of transfer from the copper plates to the china, instead of the paper or linen used in the earlier method.

The most usual kind of transfer is that in which the subject is in black or Indian ink, on a plain white ground, but we find, more rarely, "coloured" transfer in which other colours are used, the most favoured one being a kind of violet or puce tint.

Specimen of copper plate used at Worcester.

By the courtesy of Mr. Haywood, Secretary of the Royal Worcester Porcelain Company, we are enabled to reproduce impressions from two of the original copper plates used in the trans-

fer printing of Worcester porcelain. From these it will be observed that the plates are engraved the "reverse" way, so that when the subject was *transferred* it appeared on the china in its correct form.

Example of copper plate used at Worcester.

With regard to the earlier *painted* blue Worcester, as distinguished from the *printed* or *transfer* blue and white, we may notice that small and curious little marks in blue were sometimes used in addition to, and sometimes in the absence of, the ordinary *fabrique* marks of square seal or crescent ; these are called workmen's marks, and several of them will be found in the pages at the end of this notice. It is also interesting to observe that on *painted* blue and white specimens, where the crescent mark is used, it is an *open* or *outlined* crescent, instead of the *solid* one used on *transfer* or *printed* "blue and white."

As a general rule, transfer Worcester bears no regular *fabrique* mark.

Robert Hancock was the most skilful engraver employed at the Worcester factory, and his signature, *R. Hancock fecit*, and sometimes the word "Worcester," is to be found on many excellent specimens. Some confusion is caused by initials of a rival engraver, Richard Holdship, being identical, but with the signature of Holdship we generally have a monogram and an anchor, the latter being a rebus on his name.

There is a plate of transfer Worcester in the Schreiber col-

lection in the South Kensington Museum, which has both signatures, and Mr. Binns of the Worcester factory considers that this is a proof that Robert Hancock was the engraver of the copper plate, and that Holdship only executed the transfer or printing process. In the Museum of the Royal Worcester China Works there is a mug of transfer, the technique of which is inferior to the work of Hancock, signed with Holdship's monogram and the anchor, but the word "*Derby*" instead of Worcester; and as Mr. Llewellyn Jewitt has quoted an agreement between Mr. Duesbury of Derby, and Holdship, it would seem that the specimen was one which Holdship had decorated when trying to introduce the process of transfer-printing at the Derby works. This specimen is the only one so marked which is known to the author.

Dr. Wall's Period.—The best period of the old Worcester china is that which is known as Dr. Wall's period, and the richest in decoration was made from about 1768 to 1783. It was during this time that the famous blue salmon sale decoration was introduced, with panels of white ground upon which was painted figures, exotic birds, and flowers; and the rarity and value is in the order in which the three kinds of decorations are named. Figure subjects are very scarce. The birds are brilliantly painted and finished with great care, and the gilding which forms a scroll frame-work to the panels, gives the specimen a very rich effect. The flowers are also beautifully executed. We find vases, in pairs and sets of three and five, dessert, and tea and coffee services, but no figures. Some groups of shells which were formerly attributed to Plymouth are now considered to have been made at Worcester, when the paste and the treatment of the painted flowers bear out this view.

Another famous decoration of this, the best time of the factory, was what is called the powder blue ground. This deep blue colour was imitated from the Oriental china, and at Worcester their artists managed to obtain a charming effect. The ground colour is relieved sometimes with fan-shaped panels, on which are birds and flowers, while sometimes there is a round medallion, in the centre of which is a group of flowers or a bird. This patterned Worcester is never marked. Other colours were a charming green, yellow, and very rarely, pink salmon scale, and still more scarce, a rich crimson-lake ground colour. When the green ground Worcester is marked, which it very seldom is, specimens bear the crossed swords and a dot between the hilts, an imitation of an old Dresden mark. Some of the best private collections of Worcester

china are those of Mr. C. W. Dyson Perrins, Mr. J. T. Firbank, M.P., Mr. Charles Borradaile, Mr. D. W. Macdonald, Mrs. Charles Seaborne, and Mr. Ralph Lambton, who recently acquired some of the best specimens in Mr. Alfred Trapnell's collection.

Flight & Barr Period.—The management of the Worcester works received a severe blow by the death of the founder, Dr. Wall, in 1776, and in 1783 Mr. T. Flight, a merchant of Bread Street, City, purchased the whole concern for the sum of £3000;

Specimen of Worcester of the Barr, Flight & Barr period, in the collection of Mr. D. W. Macdonald.

and ten years later, by taking Barr into partnership, the firm became Flight & Barr, and many specimens are now to be found bearing the name in full, also the initials B. F. B. (Barr, Flight and Barr) impressed in the paste. Some excellent work was turned out by Flight & Barr; great attention was paid to gilding and finish; but fashion had altered, and the shapes were more like those which we now class as "Empire." King George III. and Queen Charlotte gave the works great encouragement, and

the prefix "Royal" was adopted by permission. A famous dessert service made for the Duke of Clarence, afterwards William IV., in which the figure of Hope is a portrait of Lady Hamilton, dates from this time. John Pennington painted this service. Baxter was the most famous artist of this period, and painted subjects from Shakespeare, allegorical figures, and illustrations of poems and plays. Billingsley of Derby and Nantgarw fame also painted flower subjects. The London house for the sale of Worcester china in Flight & Barr's time was No. 1 Coventry Street.

The Chamberlains Period.—Robert Chamberlain, who had been an apprentice at the Worcester works, left them, and with his

SPECIMEN OF WORCESTER. CHAMBERLAINS PERIOD.
Pattern of Breakfast Service made for H.R.H. Princess Charlotte on her Marriage.

brother Humphrey started business on their joint account in High Street, Worcester, and achieved considerable success—the wages in one year amounting to nearly £5000, and the value of gold used in ornamentation about £900. Lord Nelson visited the factory on August 2, 1802, and presentation services were ordered for him to be presented by the ladies of England. Nelson died before

WORCESTER PORCELAIN (LATE PERIOD).

Ice Pail with the Arms of Lord Nelson and the names of some of his victories, in the collection of MR. F. A. CRISP, F.S.A.

WORCESTER PORCELAIN.

Set of three important Vases, dark blue ground color, with lion, bear, and boar hunting scenes by O'NEALE; signed by the Artist.

In the collection of MR. C. W. DYSON PERRINS.

the completion of the order, but the breakfast service was finished, and as it long since passed out of the possession of the family, specimens are in the cabinets of the different Worcester collectors, and occasionally come into the market.

Another of these Nelson services was that presented to him after the battle of Copenhagen, and which bears the dates of his battles: "Nile," "Baltic," and "St. Vincent." Chamberlain also made services for King William IV., members of the Royal Family and various high officers of state and the City Corporations; and specimen plates of these handsome services are to be seen in the Museum of the Royal Worcester Works. Mr. C. Wentworth Wass has an interesting collection of royal, historical, and armorial china, and this includes several specimen plates of some of the services made by Chamberlain for royal and notable personages, including some of the famous "Nelson" services.

The painting of figure subjects in Chamberlain's Worcester is very carefully executed, the gilding rich and the finish altogether of high excellence, although of course the taste is quite different from that of the old "Dr. Wall" Worcester which we have already noticed.

In the year 1840 the two firms of Flight & Barr and Chamberlains amalgamated, and the work was carried on until 1847, when the partnership ceased, and for some five years Walter Chamberlain and John and Frederick Lily continued the business.

Messrs. Kerr & Binns were proprietors of the works from 1852 until 1862, when the present company, entitled the Royal Worcester Porcelain Company, was formed with Mr. Binns as managing director, Sir, then Mr. Edward Poynter, and some influential local gentlemen as directors and shareholders. Mr. Evans joined in 1867 and is now manager. Great improvements have been made in the buildings and plant, and the manufacture of modern Worcester is carried on upon a very large scale. The designs and decorations are, however, upon entirely different lines to the old, and though excellent of their kind, scarcely interest the collector of *old* china. An illustration of modern Worcester is given in Chapter IV.

Of comparatively modern work at Worcester, the beautiful enamel painting by Mr. Thomas Bott, which has been termed "Worcester Limoges," claims attention. This was introduced during the proprietorship of Messrs. Kerr & Binns, and specimens are in considerable demand by collectors.

Grainger's Worcester.—Another Worcester factory upon a small scale had also been established in 1800 by Mr. Thomas Grainger, a nephew of Humphrey Chamberlain, and the mark of Grainger's

Worcester, and of Grainger, Lee & Co., is found upon china painted and finished much in the same style as Chamberlain's Worcester. This work was executed from 1800 until 1846.

In the year 1888 Grainger's old works were acquired by the present company and continued by them on the original site.

Worcester painted by Outside Artists.—Apart from the Worcester china decorated at the works, there appears to have been a certain number of pieces of china sold by the factory in the *white* and decorated by artists. In the collection of the late Baron Rothschild there was a remarkable set of vases painted by an artist John Donaldson, and Mr. Dyson Perrins has also some magnificent specimens attributed to the same hand. Donaldson worked from 1765 to 1770, and some of his pieces are signed with his initials, J. D.

Another famous artist, whose work has been but little known and appreciated, was one named O'Neale, and a remarkably fine set of three important vases in Mr. C. W. Dyson Perrins' collection, of which we give a full-page illustration, are signed by him "*O'Neale pinxt.*" Another pair of vases in the same collection, with Æneas bearing Anchises, and the rape of Helen, are signed by the same artist with the addition of the year 1769, which gives us the date of these fine specimens, and the time when O'Neale worked.

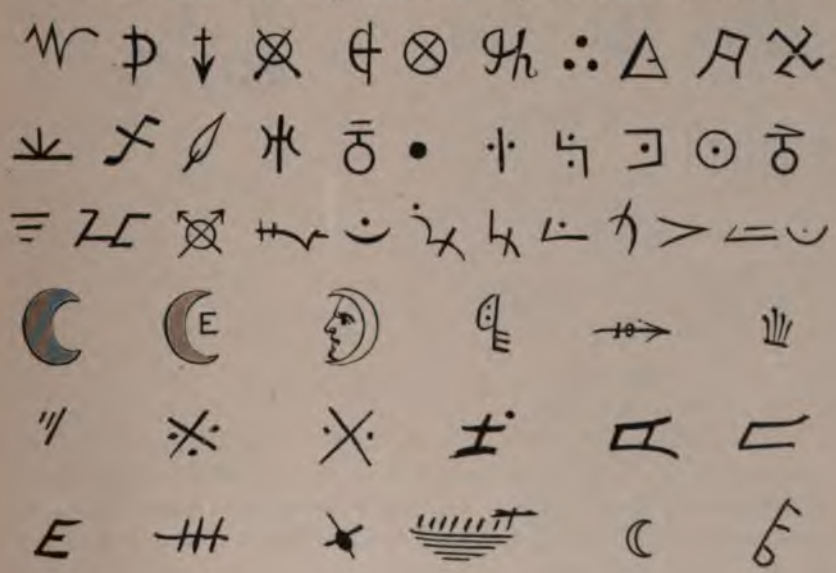
Occasionally other signatures are found of artists who either were never employed at the works or who had left the works, and having bought the white china, painted it and marked it with their names.

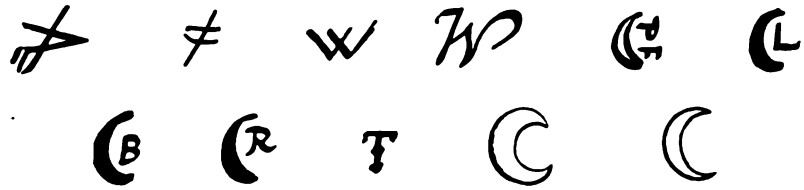
We may conclude this notice of Worcester by observing that within the last two or three years, the prices realised at auction sales of old Worcester of all periods have very considerably increased. A fine vase painted by Donaldson, which was recently sold in the Trapnell sale (July 1899), fetched £703, 10s., and a pair of tea-cups and saucers, with salmon scale blue ground and "*Watteau*" *figure* subjects, which are very rare, £157, 10s. Dessert plates with salmon scale blue ground, and birds and flowers, in panels, realise 30 to 40 per cent. more than they did some two years ago, and generally speaking, this rich, highly decorative English china seems to be more and more highly appreciated. The later periods, too, of Flight & Barr and Chamberlains, which a few years ago were comparatively neglected by collectors, now come in for a fair share of favour, and specimens realise excellent prices. In the recent sale at Christie's of the Trapnell collection, some 350 lots of Worcester china realised within a trifle of £9000,

and this collection was made gradually by Mr. Trapnell during several years, for an expenditure of about two-thirds of that sum.

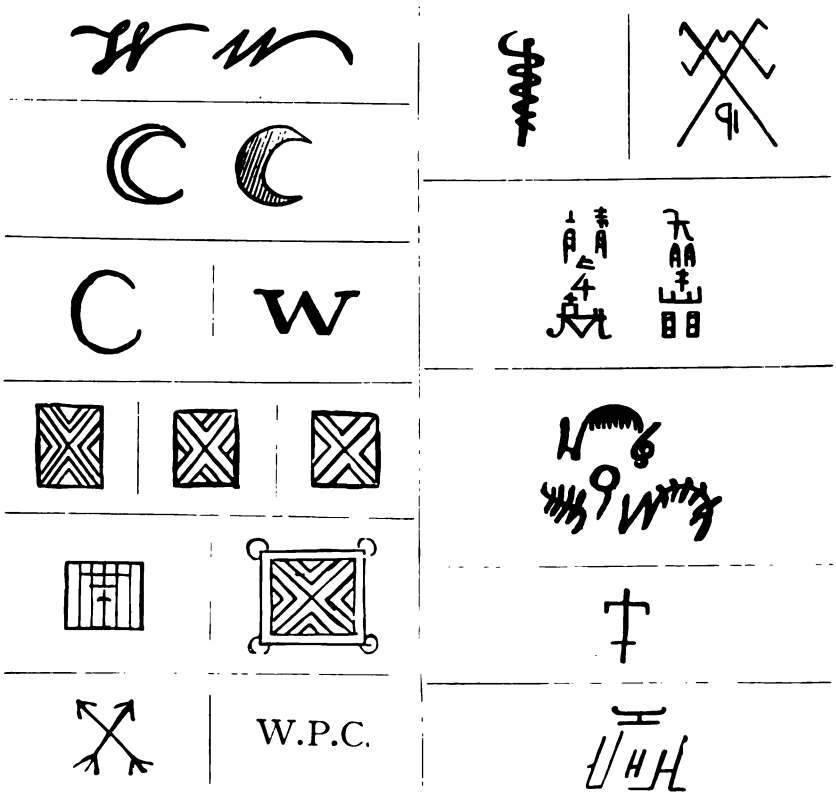
SPECIMENS OF WORCESTER.
Group of specimens of various descriptions.

Various Marks of the Different Periods of Worcester Porcelain.





The above are workmen's marks, sometimes used in addition to the ordinary *fabrique* mark of square seal or crescent, generally on painted blue and white Worcester of the early period.



WORCESTER. Marks used before 1780.

Note.—The crescent is very rarely found in gold. The printed W is very rare, and found as a rule on specimens of exceptionally fine quality. On exceptional pieces *two* marks, seal *and* crescent are found, and also the seal mark in *blue* and crescent in *red.*

R. Hancock fecit

WORCESTER.
R. Hancock, engraver, circa 1758.

RH *Worcester*

WORCESTER. Mark of Richard Holdship, about 1758, on transfer ware.

Monogram of John Donaldson, painter of Worcester China.

This mark is given by Mr. R. W. Binns (*A Century of Potting*, p. 346), as occurring on jugs belonging to the Corporation of Worcester. These are emblazoned with the city arms and dated 1757. The bowls belonging also to the Corporation are of much later date (1792).

1000

Imitation of Sèvres mark and monogram of Vincent, a gilder.

Imitation of the Chantilly mark.

The marks as given above are rather exceptional than general, and occur upon few specimens. Curious marks (not given here) are also sometimes found on pieces of Worcester porcelain, the decoration of which is copied from "Blue and White" Oriental; such marks are evidently careless imitations of those upon the specimens copied. The Chelsea anchor also occurs upon at least one specimen known to the author.

C
Flight

Flight

Flight

Flight & Barr

B or B incised

Barr Flight & Barr

BFB

Flight Barr & Barr

BARR FLIGHT & BARR.
Royal Porcelain Works.
WORCESTER.
London House.
No. 1 Coventry Street.

Marks of the "Flight" and "Barr, Flight & Barr" period.

Chamberlains

CHAMBERLAIN
WORCESTER.

WORCESTER. Established 1786; joined with Barr 1840.

Dunrobin,
Chamberlain & Co.,
Worcester.

Grainger Lee and Co.
WORCESTER.

WORCESTER. Established 1800.

* *George Grainger*
Royal China Works
Worcester.

WORCESTER.
Messrs. Kerr & Binns, 1852 to 1862.

WORCESTER PORCELAIN
COMPANY (LIMITED).

Mark previous to 1862.

Mark since 1862.

Later marks, Chamberlains, Grainger, and the present Royal Worcester Porcelain Company.

WROTHAM.

A pottery is said to have been established at or near Wrotham in Kent, about the middle of the seventeenth century. Specimens which can safely be ascribed to this early period are rare, and unless they bear upon them some indication of their origin, such as the word "Wrotham," there is little to distinguish them from other brown ware decorated by the old "slip" process. They are generally "tygs," "posset cups," bowls, or dishes, and are

similar to what is more generally known as "Toft" ware. (See also TOFT.)

A Posset-pot of Wrotham ware, from Professor Church's "*English Earthenware.*"

YARMOUTH.

There seems little reason to doubt that the so-called "Yarmouth ware" was not made there. Various kinds of earthenware were procured from the makers, some pieces bearing the marks of Staffordshire potters; and these were decorated with fruit, flowers, and the like, by a family named Absolon. The business seems to have been started by W. Absolon late in the last century. Their name is always painted. The arrow, which is not infrequently found accompanying Absolon's mark, is no doubt that of the maker of the ware.

Impressed.

ZELL, AUSTRIA.

Pottery resembling in many respects Wedgwood's Queen's ware, or Leeds ware, was made here early in the nineteenth century. The mark is the word ZELL stamped. Herr Jännike gives these two marks as those of the modern factories of Haager, Hörth & Co. and C. Schaaf, 1845.

ZURICH, SWITZERLAND.

The exact date of the establishment of a porcelain factory here is unknown, but 1759 has been ascribed as a probable date, and a well-known specimen is in existence dated 1765. A celebrated Swiss painter and poet, Salomon Gessner, took great personal interest in the success of this factory, and not only designed but painted many of the specimens. A German refugee named Sonnenschein modelled the figures, which it may be observed are generally clever and characteristic, and some of the best Zurich artists lent the undertaking the support of their assistance and influence. The colour of the paste, which is hard, is a greyish white, and the painting, generally in landscape, is finely executed. The mark under the glaze is of a dark blackish blue, or of a soft light blue colour. Imitations, of which there are many, have white paste, carelessly finished decoration, and bright blue mark. These are made at German factories, and sold to travellers in Swiss towns, and collectors should beware of them. The factory declined and closed about the time of the French invasion, 1799, and specimens are very rare. M. Angst, a gentleman residing in Zurich, has made a very interesting collection of nearly 1000 specimens of this factory, and it is to his kindness and enthusiasm that the author is indebted for much of the information contained in this notice.

Design on the back of the plate of a service made for H.M. the Queen by the Royal Worcester Porcelain Company.

CHAPTER VIII

Notes and Explanations

OME of the terms used in the foregoing chapters, apart from their ordinary meanings, have others of a somewhat technical nature in connection with ceramics. There are a few minor subjects, too, about which some information would have been offered, but that its insertion would have interfered with the form in which this work has been cast.

An alphabetical arrangement, therefore, of such terms, with a descriptive meaning attached, may be of use for reference.

Amorini.—An Italian term, often found in descriptions of ceramic decoration, signifying "cupids."

Amphora.—The name of a vase used by the ancient Greeks for domestic purposes, and also for coffins; when for the latter purpose, they were made in halves, and after the insertion of the remains, rejoined. (See ANCIENT POTTERY, pages 4, 5.)

Antique.—This word denotes no particular date, but is generally applied to those monuments of ancient Greek and Roman art that have been handed down to us. It is obviously incorrect to apply the term to porcelain which has been made within the last two hundred years, and yet we see continually in the catalogues of auctioneers and of collectors and dealers, such anachronisms as "antique" Worcester china or "antique" Chelsea, and so on.

Atelier.—Our word "studio" almost exactly expresses its meaning.

Beaker.—The derivation of this word would show its reference to a drinking-cup, as distinguished from a tankard, but the term

is almost exclusively employed to designate a peculiar form of Chinese or Japanese vase, cylindrical except at its mouth, where it widens, like the large end of a trumpet. The "sets" of Chinese and Japanese vases generally consist of five—*i.e.* three jars and covers, and two "beakers."

Benitier.—A small vessel for holding holy water. They are generally formed by a saint or angel holding a shell.

Biscuit.—This term is applied to unglazed porcelain. The appearance of biscuit china is aptly described by Chaffers as like a new clay tobacco-pipe without the least gloss upon it. It means literally twice cooked. Strictly speaking, the term "biscuit" can be applied to any unglazed ware, such as a common flower-pot, but the term is not used in this sense by collectors of, or dealers in, rare porcelains. By "biscuit" china we mean the pure white unglazed porcelain. *Sèvres biscuit* is extremely fine, and *Derby biscuit* runs it very close. Some excellent biscuit china was also made at Meissen about the Marcolini period. There is a collection of different kinds of biscuit china at Knole House, Sevenoaks, formed by the late Duchess of Dorset. (See also *Kiln.*)

Bistre.—A pigment of a warm brown colour of different tints, prepared from the soot of wood, that of the beech being preferred. Specimens of old Frankenthal and other German factories are found decorated "*en bistre.*"

Böttger or Böttcher.—An apothecary's assistant at Berlin, who being prosecuted for alchemy fled to Saxony, and was the originator of the Dresden manufactory, giving his name to a red kind of jasper ware which was the forerunner of true porcelain. (See notice on DRESDEN.)

Byzantine.—This style of decoration is the elaboration of Oriental detail, grafted upon classic forms, and was *en vogue* with the Romans, after the removal of their seat of empire to Constantinople.

Cabaret.—The literal meaning of this French word is an inn or public-house, but the term is used in connection with ceramics to describe a small *Déjeûner* or *Tête-à-tête* service, generally composed of a plateau (*q.v.*), one or two cups and saucers, and other pieces of china forming the little set.

Camaïeu.—Painting "*en camaïeu*" is understood to be executed

in a single colour, varied only by the use of its different shades to heighten the effect. An old Sèvres vase of rich *gros bleu* ground, with a medallion painted "*en camaïeu*" on white ground, gives one of the best effects of that beautiful *fabrique*.

Can.—A cup of cylindrical form ; this shaped cup has been a favourite one with the Sèvres manufactory.

Céladon.—This term was originally applied only to Oriental porcelain, of which the decoration was peculiar in having a pale sea-green colour mixed with the paste before firing, and so producing an effect perfectly distinguishable from that where the colours have been afterwards applied. The object was probably to imitate the jade of similar colour, a stone very much in favour with the Chinese. Latterly the French, and some of our English factories, have adopted this form of decoration, and such pieces are also called céladon.

Ceramic.—Derived from the Greek word *Keramos*, meaning clay, and therefore used in the designation of all articles made of that material.

Chiaro-oscuro.—That part of the art of painting which relates to light and shade. A specimen is said to be painted in *chiaro-oscuro* when different shades of only one colour are used. A good example of this class of painting is the set of Della Robbia plates in the South Kensington Museum.

Clay.—(See *Kaolin.*)

Colours.—These are applied to the *unglazed* or *glazed* surface of the porcelain, according to the nature of the metallic oxide employed, some being unable to bear intense heat without volatilising. The preparation is made by the metallic oxide being ground down with fusible glasses, which, when applied to the porcelain and placed in the kiln, melt and adhere to the surface.

Gold is applied in a state of amalgam, ground in turpentine, and afterwards burnished with agates.

Blues are made from cobalt, the shades being varied by the addition of oxides of tin and zinc ; white, from arsenic and tin ; and so on. (See also *Kiln.*)

Crackle.—(See notice on CHINESE POTTERY.)

Craze.—An appearance somewhat resembling crackle, but produced by the china being withdrawn from the kiln before it has been

allowed to cool, or from a defect in the firing. This appearance is not infrequent in pieces of old Chelsea and Crown Derby.

Dealers.—The increase in the number of dealers in old china within the last thirty or forty years is very considerable : if one takes the London Directory of the present year, under the headings of Bric-à-brac, Foreign and Fancy China Dealers, and Curiosity Dealers, there are no less than fifty names, and this is exclusive of many houses who sell the present artistic productions of our English manufactories.

Seventy years ago the trade in the then modern artistic porcelain was very limited, and that in old china was confined to a few dealers, such as Baldock & Hitchcock of Hanway Street, or Hanway Yard, as it was then known ; Fogg & Isaacs of Regent Street, Owen, & Town & Emanuel of Bond Street, with Bentley, Jarmin, and Forest, some of whose names a few very old collectors now living may recollect. Some ten years or so later, Samuel Litchfield (the writer's father), Samuel Willson, grandfather of the members of the present firm of Willson Brothers in Pall Mall, and one or two others commenced business, while the past twenty or thirty years have seen very numerous additions to the list.

Of course, from the writer's position it would be particularly invidious to give more than general remarks upon a subject so likely to create a trade jealousy, and this will be carefully abstained from, only information that may be of interest to collectors being rendered without injury or favour to any one.

Until 1860, when Government duty on foreign porcelain was abolished, the importation of artistic porcelain was carried on with great difficulty.[1] The importer had to exhibit each consignment for the inspection of custom-house officers, and if his own valuation were considered too low, a trade opinion would be taken, and the importation, divided into small lots suitable for private buyers, would be sold by auction, the importer only receiving a small profit upon the valuation he had given.

The abolition of the East India Company's monopoly of Eastern trade in 1858 had also a great effect upon the traffic in foreign china, letting in quantities of Chinese porcelain, which had hitherto been rare and expensive, and gradually bringing about the special Eastern manufacture for the European markets.

[1] The duty on foreign porcelain was, until its reduction by Sir Robert Peel, as much as thirty per cent., but was then reduced to ten per cent., and ultimately removed by Mr. Gladstone in 1860.

Previous to this, a considerable sale had been found for what was technically called "clobbered china," that is, blue and white Chinese porcelain painted over in more attractive colours (to the taste that day), and refired, a process which the composition of Chinese porcelain renders possible.

Some twenty or twenty-five of the London dealers have very large sums locked up in their stocks. It is a business that could not possibly be successful without a natural taste for the subject, and perhaps this causes a weakness for continual purchases that in some cases ends in such an accumulation of stock as to only return a very moderate interest for the invested capital.

Enamel.—A vitrifiable composition used for coating pottery. The term is also applied to Oriental porcelain, where the colour stands in slight relief from the surface. Chinese porcelain known as "old green enamel" is valuable and rare. (See notice on CHINESE PORCELAIN.)

Fabrique.—The private establishment of a master potter of the Renaissance period, a meaning that the word "factory" or "pottery" fails to convey exactly. For want of a better word *fabrique* is frequently used as an alternative to pottery in a larger and more liberal sense than its correct meaning.

Faience.—The origin of the term is either the name of the town Faenza near Bologna, or of Fayence in France, where majolica was manufactured. Like the term "Delft," it has come, however, to designate all kinds of artistic pottery.

Fictile.—The term applied to all ancient pottery, from the commonest products in clay to the highest form of the art. Ceramic has a very similar meaning.

Fresco.—Painting *al fresco* is the execution of a design upon *wet* or *fresh* ground, and requires considerable skill, as it cannot be retouched or corrected.

Glaze.—The glaze for covering the biscuit (see *Biscuit*) is composed of elements similar to those of glass; that for pottery is opaque, as made from lead or tin, and silex; while that for common stoneware is produced by the decomposition of salt. The simplest and oldest form of glaze is a pure silicate of soda; the addition of oxide of lead made the glaze more fusible, but less hard and durable. This has been termed a plumbiferous glaze and was used at a very early date. Many other chemical

mixtures have been adopted by different potters to obtain suitable glazes for their ware. (See also notice on SALT-GLAZE POTTERY.)

Greybeard.—A name applied to a kind of stoneware drinking-jug, used in the sixteenth and seventeenth centuries, ornamented with a bearded face in relief, on the upper part of the spout. (See also notes in Chapter II.)

Grisaille.—Literally means "in grey"; a kind of painting by which solid bodies are represented, the different tints of grey being employed to give the effect of relief.

Ironstone China and Ware.—A very fine pottery closely resembling porcelain, made in England; the best known is that which bears the mark, "Mason's Ironstone China."

Kaolin.—Porcelain clay which, with felspar, unites to make the product known as porcelain. Kaolin is prepared for the potter's use by being subjected on an inclined plane, to a constant fall of water, which washes it into a trench, whence it is conducted to a series of "catchpits" that serve to relieve the matter of impurities. The clay is then allowed to settle in tanks or ponds, and the superfluous water withdrawn by drainage. The clay is then cut into masses of nine inches to a foot square, and dried under sheltered huts, whence it is conveyed to the potteries. The finest clay procured in England is that from Cornwall. The clay used for pottery is found in Devonshire and Dorsetshire (Poole), and is of a coarser nature. (See also *Petuntse.*)

Kiln.—Common pottery kilns are destitute of interior fittings, while those used for the better kinds have shelves and partitions to keep separate the pieces while firing. With porcelain kilns, however, the extra precaution is taken of using seggars or crucibles made of the strongest clay, to resist the action of the fire and protect the pieces enclosed. The firing is perfected in three processes—the first, in which the piece is subjected to a very high temperature, transforms the paste into a biscuit (see *Biscuit*), the second is the glazing process, and the third is that of fixing the colours by vitrification. (See also *Glazing.*)

Kirin.—A mythical animal used in the decoration of Japanese pottery and porcelain. (See Notice on JAPAN, page 172.)

Knock-out.—This is a slang term for what is really a syndicate of dealers formed to purchase upon terms advantageous to them-

selves at public auctions. The system is often exclaimed against, and appears to be but little understood, the present instance probably being the only one in which an explanation has been published.

The dealers who intend putting in their claim to the lot in question, abstain from competing, and it is knocked down to one of their number, generally the senior, if he is enabled to bid a higher price than any other purchaser present. They then adjourn to a convenient place and hold, as it were, a kind of private auction among themselves.

Thus A., having bought lot 100 for £10, B., C., D., E., would offer an advance of say £2. A., however, thinking the article worth more, or perhaps having a special customer for it, would refuse this and make a further bid of £1. Any one of the number who still felt speculatively inclined could continue to advance until all his opponents retired, upon which he would pay them out their shares in money. Thus, for the sake of explanation, let us suppose that the utmost trade value of the lot was reached when A. virtually offered £13. B., C., D., E., would now withdraw, upon which the advance of £2, in which they had all participated, would be divided into five portions of 8s. each, which A. would pay out saving his own share, and so, with the payment of the £10 to the auctioneer, holding the lot at £11, 12s. instead of paying £12, 12s., which he must have bid had he been opposed in the public sale by the four other dealers who required the lot.

Before a final settlement of an important lot is made, there may be several successive "knock-outs"; thus, supposing that twenty individuals composed the first or general syndicate, the greater number would probably retire and take their shares when a moderate advance was reached. Some six or seven would have a fresh "deal" after the others had retired, two or three of these would "go out" at a further advance, and the final "tussle" would then take place between A. and B., or A., B., and C., when the one who finally held the lot would pay out afresh the shares of his latest opponent or opponents. In many cases the game of "Knock-out" may be compared to that of "Poker."

In some instances where articles of great value are sold, and members of the general public present at the sale are ignorant of their worth, considerable sums are "knocked out."

That such combinations cause a heavy loss to the estates entitled to benefit by the proceeds of a sale, is evident, but it must be borne in mind that it is often the fault of an auctioneer

whose knowledge of works of art is very deficient; and his clients would be considerably benefited were he to seek the advice of a respectable dealer, who, for a moderate fee, would give him an opinion or valuation of the goods he did not understand. The right of dealers to form a syndicate can scarcely be disputed, by which they gain the benefit of their judgment instead of others in whom they are not interested. The system, however, is a bad one, and has become further abused by the participation of dealers who are not *bonâ fide* purchasers, but join merely for the sake of taking out their "shares" in money, and in these cases the "knock-out" becomes a game of "bluffing," the result of which is that the *bonâ fide* purchaser has to pay away profits to a number of the trade who haunt the salerooms for the purpose of levying a species of blackmail.

Kylin.—A Chinese monster, something between a lion and a dog, said to be an emblem of good fortune, and a favourite ornament on Chinese pottery and porcelain.

Lustred Ware.—See notice on MAJOLICA.

Mediæval.—A period between the taking of Rome by the Barbarians, and the sacking of Constantinople by Mahomet II. in 1453, which overthrew the Greek Empire there.

Parian.—Differing only from biscuit by the employment of a felspar, that is fused at a lower temperature; its invention was brought about by experiments with a view to produce a peculiar kind of biscuit. The greatest care and skill are required in modelling figures and groups of this material, on account of the liquid state of the paste and the great amount (20 to 25 per cent.) of shrinkage, which takes place in firing. (See also notice on SPODE.)

Paste.—The word signifies the body or matter of the potter's production, as distinguished from its decoration. The paste of pottery is hard or soft according to its composition—thus a brick is soft; a piece of Queen's ware, or of any stoneware, is hard. In porcelain, hard paste (*pâte dûre*) is the product of a mixture of china clay (*kaolin*) and felspar (*petuntse*), and breaks with a smooth vitreous fracture, in which point it differs from pottery. Soft paste (*pâte tendre*) is the result of a mixture of fine clay with silex and other materials. The English manufactures belong to the soft-paste school, partly on account of the character of the

clay, but chiefly from the quantity of ground bones that enters into their composition. The finest *pâte tendre* was that made at Sèvres in its palmiest days (see SÈVRES), and at Naples (see NAPLES) during the administration of the factory by Charles III.

Patina.—The incrustation which forms in the course of great age on antique medals or bronzes. It has been a vexed question lately, whether the surface of porcelain is, in process of time, subjected to some chemical action of the atmosphere, such as reduction of glaze, and also of a slight change in colour. The difficulty experienced in exactly imitating the bluish white of the old Nankin, and of peculiar tints of white in the grounds of other *fabriques*, has caused this question of *patina*, respecting porcelain, to be discussed.

Petuntse.—Known by its English name of felspar. It results from the disintegration of granite, and is used with kaolin (see *Kaolin*) to produce porcelain ; felspar differing from kaolin in this important feature, that it is fusible at great heat and melts in the furnace into a white milky glass.

Photography.—Is now used as a decoration for porcelain. By means of a printing process, portraits may be easily transferred on to a cup or plate, and by some variations of colour a pretty effect produced.

Pigments.—The colours used in painting.

Plateau.—The china stand or tray used for a tea-service. In most of the old ceramic factories, we find a favourite form of service was the *déjeûner*, or *tête-à-tête* service, consisting of milk and coffee, or tea pots, *sucrier*, two cups and saucers, and the " plateau." Many plateaus are very fine specimens, and appear to have scarcely been intended to be hidden by the pieces they were made to hold. An effective way for using them for present decoration, is to mount them on velvet shields, with the other pieces grouped around them on little brackets.

Pottery.—The term applied to all ware that is distinguished from porcelain by being opaque and not translucent. Modern English pottery has lately been made so fine in texture, and finished so highly, with such a good glaze, that it approaches very closely to porcelain.

Printing.—It is now very largely applied to earthenware, especially the common sorts of English make, for domestic use. Its invention is of disputed authorship, but was about the year 1757. The process was a simple one. Transfer papers engraved from copper plates were applied to the ware, the ink being made from linseed oil, which evaporated in the baking, and left the colour of which it was the vehicle on the piece.

The famous "Frederick of Prussia" mugs and Liverpool ware are the most notable examples of early English printing, the productions of the Creil factory, of the French adoption of the process, being some twenty years later. (See notice on WORCESTER.)

Samian Ware.—Strictly speaking, this should mean the ware manufactured in the island of Samos, but the term was used for some of the Roman pottery which was sufficiently good to be assimilated to it. The Samian potters were celebrated 900 B.C. (See also Chapter I., ANCIENT POTTERY.)

Seau, Sçéaux.—A French word meaning literally "pail" or "bucket," but in ceramic art the term means an ice-pail, or vessel very similar, and in fact generally used as a flower-pot.

Slip.—The liquid mixture of clay fluid reduced to the consistency of cream. In early attempts at fictile decoration what is now called the "slip" process was much used. The coarse clay vessel, when partly fired, was coated over with this clayish fluid, and then baked. (See SLIP DECORATED WARE.)

Sgraffiato Ware.—See Chapter II.

Stoneware.—Hard pottery glazed with fused salt. (See notice on SALT GLAZED POTTERY.)

Tiles.—The earliest attempts at ceramic art included enamelled tiles, and specimens have been found in the ruins of Nineveh, Babylon, Persia, and Arabia. The fortress-palaces of the Moors contained abundant specimens of this kind of brilliant mural decoration. In our own time the manufacture of encaustic tiles has become a department of national trade (see *Mintons, &c., &c.*). The old Dutch tiles, of which copies are now made in Holland, are very grotesque, the subjects being mostly scriptural, but so rough in finish, and with such primitive attempts at literal illustrations of texts, as to form really caricatures of the subjects they would represent.

Tondino, pl. Tondini.—A round plate with a flat rim and a sunken centre. The most celebrated *tondini* were those produced at Faenza in Italy, in the fifteenth and sixteenth centuries. The rim is generally decorated in grotesques and scrolls, while in the centre is a coat of arms or a single figure. (See also notice on MAJOLICA.)

Tyg.—A two-handled drinking-cup used in the seventeenth century for posset. Tygs are found in slip-decorated ware. (See notice of WROTHAM.)

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